FIRE FIGHTER
Donna goes up Pompeii

BBC

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The Doctor and Pudsey

DOCTOR WHO
MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

EXCLUSIVE
Chris Chibnall
on the
future of
Doctor Who

DALEK STRATEGIST
How David Whitaker plotted the course from Skaro

CYBER HENCHMAN
Colin Spaull interview

HAMMER TIME
The story of *Doctor Who* auctions

THE COLLECTABLES ISSUE

MONSTROUS BEAUTY
Can the Doctor save Rose?

AND MUCH MORE

Panini magazines
ISSUE 558
WINTER 2020

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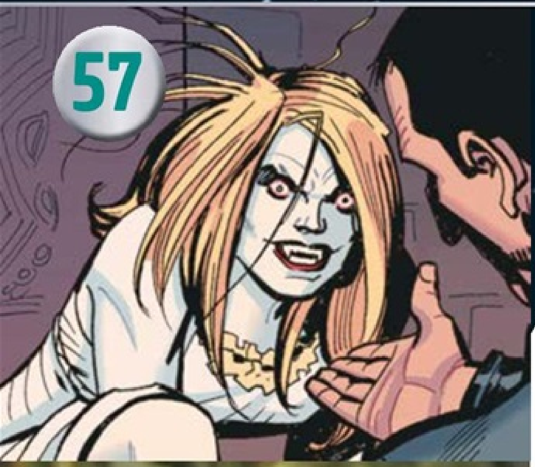

DOCTOR WHO
TIME LORD VICTORIOUS
ROAD TO THE DARK TIMES
DOCTOR WHO
THE WINTERTIME PARADOX
WIN!
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DOCTOR WHO MAGAZINE

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An entire issue of **DWM** about collectables, and not a single mention of the *Doctor Who* underpants we wore in the 1970s! Except this one.

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Welcome

When I was a kid I loved the Saturday-morning show *Multi-Coloured Swap Shop*. ITV's anarchic alternative *Tiswas* wasn't always available to watch where I lived, but I usually opted for *Swap Shop* anyway, partly because it always held the promise of a guest from *Doctor Who*.

One fondly remembered instalment in 1981 featured Sarah Sutton, who was about to make her first appearance as Nyssa in *The Keeper of Traken*. As was customary, she brought a number of items that were offered as competition prizes. The quality of *Swap Shop* prizes could vary enormously over the course of a programme. 'Here today' pop stars, for example, would often turn up with t-shirts, LPs and publicity stills that looked as if they'd just been thrust into their hands by record company publicists in the foyer of Television Centre. Sarah, however, had clearly gone the extra mile. In amongst a sizeable haul of licensed merchandise she brought along the servo shutoff prop from *The Keeper of Traken* – even namechecking Peter Logan, the visual effects designer who created it. Most impressive of all, she gave away Romana's sonic screwdriver.

I expect this was the prop used by Lalla Ward in the 1979-80 story *The Horns of Nimon*, but I wouldn't have been aware of that detail. As far as I remember, this was the only time I entered a *Swap Shop* competition. I went to the trouble of sending the requisite postcard because *I wanted to own a sonic screwdriver*. Replicas weren't available to buy in shops, and this was surely my only opportunity to get one. I didn't win, and the feeling that there was a gap in my toy cupboard never quite went away.

Fast-forward 27 years. I no longer had a toy cupboard, but a single shelf in my dining room was devoted to what by this time you'd describe as 'collectables' – a replica Eagle from *Space: 1999*, an R2-D2 assembled from parts of a motorbike engine, and a remote-control Dalek. The shelf was starting to fill of up with the latest *Doctor Who* action figures from Character Options, but one of them was proving elusive. I really wanted an Ice Warrior but I couldn't find one anywhere. It seemed, however, that the Argos in Bath had one in stock – and, by chance, I was due to visit Bath for a business meeting. I made sure I booked a train ticket that would get me there well in advance of the appointment, found my way to the Argos and managed to get the last Ice Warrior in stock. I was out of breath by the time I (just) made it to the meeting, but it had been worth the effort. The diminutive Martian still sits on my shelf to this day.

Why do so many of us go to such efforts when – let's face it – we're well past the age when we should have put away childish things? For me, Character's Ice Warrior and sonic screwdrivers are toys I wished had existed when I was a child. If I had to wait until I was a grown-up before I could own them, well – better late than never. And that's the best explanation I can offer for the photograph you can see above. That's me a few years back, getting a birthday present that definitely counts as belated wish-fulfilment.

As you've probably guessed by now, the theme for this issue is collectables. Rather than present detailed histories of each of the items we've highlighted, we've asked readers to share their memories of finding and cherishing a piece of *Doctor Who*. If you have any special memories of your own, then please write in and let us know.

I'm sure none of us felt that life ever really returned to normal after the last national lockdown, but the UK's latest restrictions are a grim reminder that the virus is a threat we can't afford to ignore. We're following all the guidelines at Panini, doing our best to produce and distribute **DWM** under difficult circumstances. Thank you for continuing to support us – especially if you've had to make a special effort to track down this issue. Don't forget that subscribers get free delivery, along with other exclusive benefits.

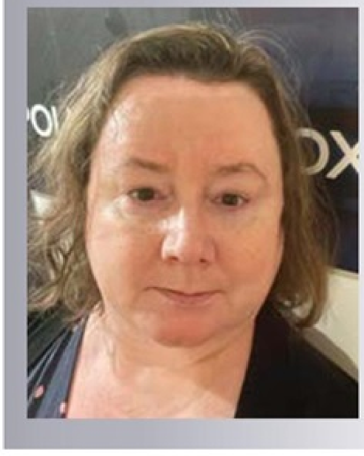
We'll be back on 10 December, with a first look at the eagerly awaited *Revolution of the Daleks*. Until then, stay safe.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Emma Reeves

Emma, who fondly remembers the Llangollen *Doctor Who* Experience and its Dalek road sign, introduces a series of articles about iconic collectables on page 14. Progress was hampered as she fell down several eBay rabbit holes, but she's determined to resist the lure of a Fourth Doctor driving Bessie chocolate wrapper. At least until she gets paid for this.



Robert Fairclough

Robert's first issue of *Doctor Who Weekly* is still a prized item of memorabilia, even if he couldn't resist rubbing down the transfers on the two exciting 'full colour panoramas' inside. On page 26 Robert discovers what this fondly remembered title – and the *Doctor Who* confectionery that was also available in newsagents – means to fans of a certain age.

Jason Arnopp

On page 54 Jason interviews *Revelation of the Daleks* and *Rise of the Cybermen/The Age of Steel* actor Colin Spaull. "I never need an excuse to watch 20th or 21st-century *Who*," says Jason, "but even so, interviewing Colin was a great reason to revisit both. And what a fine chat I had with this amusing gent, who was delighted to look back at his time on the show."

Production NOTES

Showrunner **CHRIS CHIBNALL** and his team are poised to shoot the new series of *Doctor Who*. This time, however, things are going to be very different.

So... how was your summer?

I'm typing in mid-October. The last time I wrote one of these, we were a couple of weeks into lockdown, mid-April, and I'd been pulling together shards of *Doctor Who* to help us all deal with the shock of what was happening (some of which are now collected into a book, for BBC Children in Need). That was six months ago. All we had was the unknown – unsure how the pandemic would affect our lives, and for how long. And in a lot of ways that's still true. As I write, cases are on the rise and the news is filled with discussions about lockdowns again.

You may think we've been quiet during these six months. Publicly: yes, deliberately. But in private, we've never stopped talking and working: theorising, modelling, planning, scheduling, rescheduling and calling on the incredible skillsets across the team. The months between April and now have been taken up with one matter: can we get *Doctor Who* safely back into production? And if we can, how? It's been the first thought in my mind each morning, and the last thought before I drop off to sleep.

We're lucky. BBC One and BBC Studios (and all our global partners) have been hugely supportive and clear that they want another series of *Doctor Who*, with as many episodes as we can produce, for when we feel we can safely and reasonable deliver it. We never take their incredible support for granted.

But, just as it does for everyone else, the pandemic represents a threat to how we work. Filmmaking is more or less a contact sport. Everything we do, every process we have, is about collaboration. Everyone embarking on filming again this year has had to re-interrogate filmmaking processes from the ground up and figure out how the new model will work. We've spent months talking to other people in the industry, asking each other the same questions: when are you starting, how are you planning on doing it, do you think it's realistic? Some productions made fast, ambitious plans, able to gamble on being first up, thanks to being bankrolled by big budgets. Others have decided to wait to restart filming until the pandemic is over (whenever that may be). We didn't want to countenance that.

So, we've spent the summer trying – ironically, for a show with a time

Top inset: *Doctor Who* showrunner Chris Chibnall.

Above: Tosin Cole, between takes during the recording of *Can You Hear Me?* (2020).

traveller at its heart – to figure out what the future might look like. How can we film, what stories can we tell? How many people can we have in a scene? How many people can we have on set? Who is allowed to be in the same space with whom? How do you reallocate the filming spaces into zones and bubbles, restricting movement and contact between people and teams? How do people sanitise, what PPE is being worn by which members of staff (in addition to the general use of face masks), how will social distancing work, can everyone be temperature tested, will people be PCR tested? How will this affect our location choices, or fit with our filming dates and the Welsh weather? And can we even get insurance? It's been that basic.

Left: Jodie Whittaker, pictured here during the making of *Can You Hear Me?*, is set to return for her third series as the Doctor in 2021.

Below: Composer Segun Akinola. Photo © Charlie Clift.

Every day, there have been calls and texts and Zooms and links to reports, articles, online conferences. We've digested every new set of suggested protocols from around the world, for nuggets and insights, before forming our own. We dug, and continue to dig, into the granular detail of what is safe and what is doable. We even did a test day of filming.

Along the way, we've had moments of great excitement, and we've also all had our low moments. As a team, we've geed each other up. But uncertainty is hard, right? We're all learning that. What's kept us all going is that it's not just future *Doctor Who* stories we're talking about, or which monsters to bring back. It's the people. People we love, people we have worked with for years, or who've worked on the show for decades now. We want to get back to work because we're dealing with people's jobs, wages and livelihoods. But we're also acutely aware we need to know we can keep those people safe at work. That's the primary focus of this team.

Oh, this team. I read a phrase over the summer that chimed with how they work: 'positive realism'. Staying positive but being realistic. I'd add in 'proactive'. Everyone is cheery, there is still laughter, there is still the madness of what we're talking about: new characters, stories, looks, costumes, designs, ideas, monsters and, oh, just everything that makes this show so special and bonkers to work on. This week, we had our second tone meeting, over Zoom, with so many faces and images being screen-shared. It was weird, and it was wonderful.

Part of the making, remaking and re-re-making of schedules has been guessing how much time these new processes will add to our shoot. Because they will. But we won't know how much time until we do it. We will be shooting for the same amount of time as the past two series, but it will take longer to complete filming an episode.

Previously our shoot length has produced 11 episodes in total per series. Our best estimate right now is that this time, with COVID protocols in place, the same length of shoot time will yield eight episodes. We think that's what we'll end up with. (That's entirely down to COVID: everyone wanted to make 11 episodes, but it would have taken a number of months longer, with all the additional costs that would mean.) If we end up with that, from the position we started from in April this year, it'll be some achievement.

We have a date for when we're planning to film and hopefully it won't be far off by the time you read this. Unless! Unless the rules change, or the world outside the production changes. Unless we're hit by a positive test among the cast or crew. Unless, unless, unless. "Embrace the uncertainty," a character tells Leo in the upcoming *Revolution of the Daleks*. I wrote that during summer 2019, and it pinged out as I watched the episode with Segun's wonderful score demos on this week.

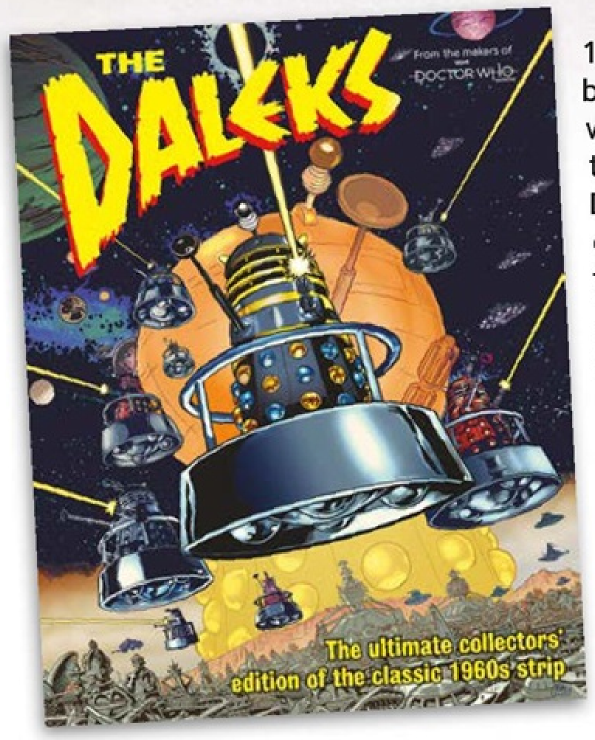
So often you read about all these problems on the making of *Doctor Who*, in retrospect. When the ingenious solutions have become lore. Feels different this time. You're on this journey with us. This is where we are now. And it might be different tomorrow, or by the time you read this. We might have had to stand down before we even started. That's not within our control, and we'll respond to those challenges as they happen, just as we have – and the show, in all its incarnations, has – up until now.

I promised you in this column when we started the journey of the Thirteenth Doctor that we all loved the show enough to let it derail our lives a bit. That journey's now being diverted through unexpected, uncharted territory – along with the rest of the world. How very like life, how very like the Doctor. We don't know where this ends up. But we have stories to tell, and we're going to do everything in our power to ensure they're told. **DWM**

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Restoration of the Daleks


THE DALEKS
From the makers of DOCTOR WHO
The ultimate collectors' edition of the classic 1960s strip

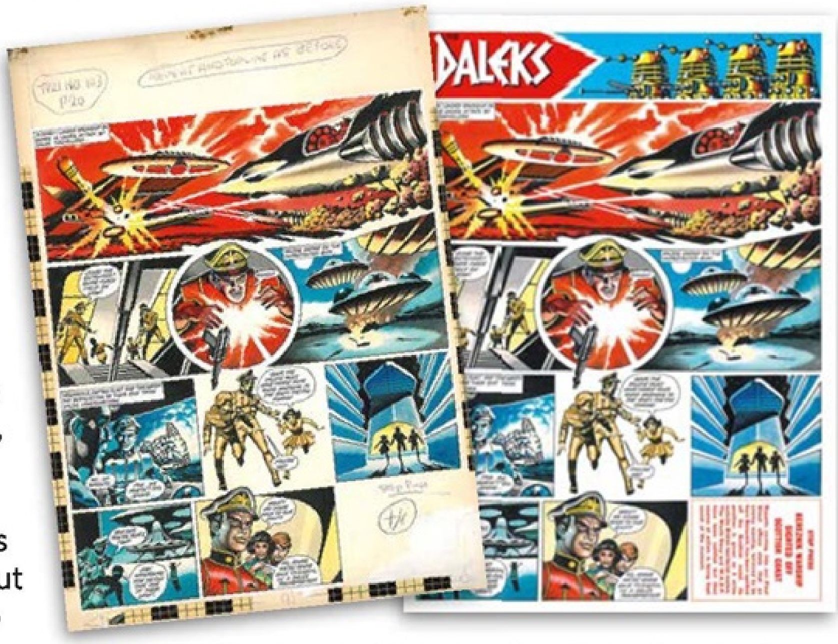
The team behind Doctor Who Magazine has restored the acclaimed 1960s comic strip *The Daleks* and published the entire run in a lavish new bookazine.

First published in the comic *TV Century 21* from 1965 to 1967, the strip was devised by Terry Nation, who worked with editor Alan Fennell on the opening instalments. David Whitaker, *Doctor Who*'s original story editor, then took over, writing the rest of the strip with the exception of a few instalments scripted by Angus Allan. The strip was illustrated by Richard Jennings, Eric Eden and Ron Turner.

For this special publication, all 104 instalments have been digitally restored – the majority from Jennings, Eden and Turner's original artwork. The bookazine also includes exclusive features about the history of the strip and the restoration process, as well as a detailed interview with Ron Turner.

"This is the fulfilment of a long-held ambition," says editor Marcus Hearn. "I loved the strip as a child and now – having seen the stunning restoration by **DWM** art editor Peri Godbold and her team – I admire it even more. You can't really say *The Daleks* has been restored to its former glory, because I think it now looks better than it's ever looked before."

The Daleks is on sale at WH Smith, selected supermarkets and online (UK only) from *store.panini.co.uk*, priced just £9.99. It's also available as a digital edition, priced £8.99, from *pocketmags.com*. **Doctor Who Magazine**'s next Special Edition, *The 2021 Yearbook*, will be published on Wednesday 16 December.



A page of Ron Turner's original art, and how it looks after restoration.

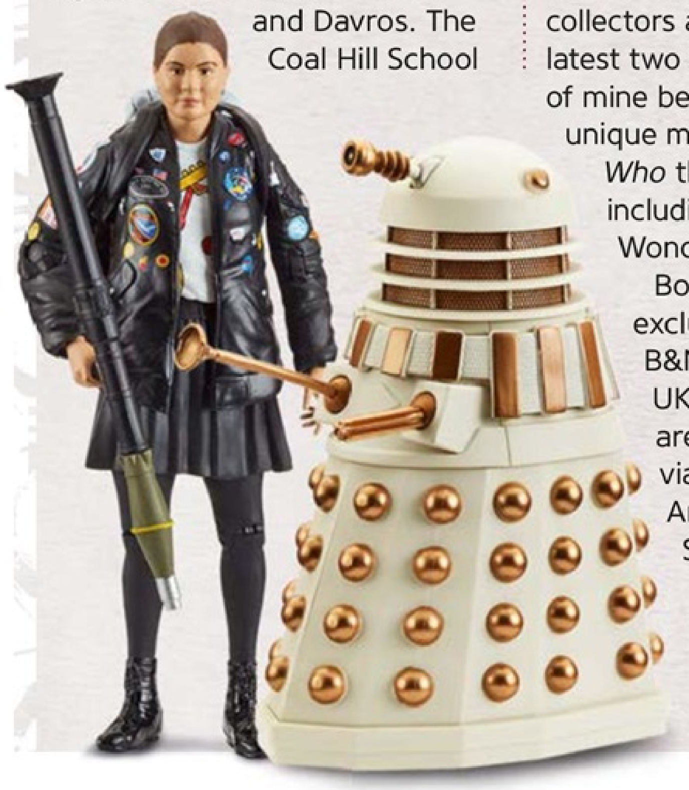
Familiar Characters

Character Options has announced the final pair of action figure sets in its *Doctor Who* collection for 2020.

The Witch's Familiar set – inspired by the Series 9 episode of the same name, first broadcast in 2015 – comprises figures of the Twelfth Doctor and Davros. The Coal Hill School set, which celebrates the 1988 story *Remembrance of the Daleks*, features figures of the Imperial Dalek and Ace, as well as accessories including a backpack and RPG launcher.

Character's creative director Al Dewar says, "This year has seen a cascade of new sets for collectors and fans and these latest two sets are favourites of mine because they represent unique moments in *Doctor Who* that many fans, including myself, remember. Wonderful stuff!"

Both two-piece sets are exclusively available from B&M stores across the UK from November and are available in the US via the Official North America *Doctor Who* Store and Amazon.



Character's new figures of Ace and an Imperial Dalek from *Remembrance of the Daleks* (1988).

Lockdown Adventures

***Adventures in Lockdown* is a collection of *Doctor Who* tales conceived and written during the first national lockdown in 2020.** Some of the short stories were initially published on the official *Doctor Who* website as part of an initiative led by Chris Chibnall, while others first appeared online as part of the *Doctor Who: Lockdown!* series of Tweetalongs produced by Emily Cook. Three new stories were written especially for this collection.

The anthology features contributions from current and former showrunners Chris Chibnall, Russell T Davies and Steven Moffat, plus TV writers Paul Cornell, Neil Gaiman, Mark Gatiss, Vinay Patel and Joy Wilkinson. The book includes artwork by Mike Collins, Sophie Cowdrey, Sonia Leong, Chris Riddell and many more.

BBC
DOCTOR WHO
ADVENTURES IN LOCKDOWN
STORIES FROM CHRIS CHIBNALL PAUL CORNELL RUSSELL T DAVIES NEIL GAIMAN MARK GATISS PETE McTIGHE STEVEN MOFFAT VINAY PATEL & JOY WILKINSON
In aid of BBC Children in Need

Adventures in Lockdown is published in support of BBC Children in Need, RRP £8.99, and is out now.

Coming soon from BBC Books is the *Dalek Combat Training Manual*, a comprehensive in-depth guide to the Daleks, featuring technical information, drawings, case histories and more. The book is written by Richard Atkinson, Mike Tucker and Gavin Rymill and will be published in hardback on 18 February 2021, RRP £14.99.

Sarah Jane Returns

The Third Doctor, Liz Shaw, Sarah Jane Smith and Brigadier Lethbridge-Stewart are set to feature in the seventh volume of *The Third Doctor Adventures*, a full-cast audio box set due for release in May 2021.

The Third Doctor Adventures stars Tim Treloar (the Doctor), Daisy Ashford (Liz Shaw), Sadie Miller (Sarah Jane Smith) and Jon Culshaw (Brigadier Lethbridge-Stewart).

"Tim Treloar and I are well in the swing of things after several years working together now," says director Nicholas Briggs. "Both of us have also worked before with Daisy Ashford, as companion Dr Liz Shaw. Last year's *Third Doctor Adventure*, *Primord*, saw Daisy do a fantastic job of playing the part her mother (Caroline John) created so brilliantly back in the day.

"This time round, Sadie Miller joined us to play the iconic *Doctor Who* role her mother (Elisabeth Sladen) is famous for – Sarah Jane Smith. I'd already worked with Sadie on our *Lost Story* production of *Return of the Cybermen* (released next March) and she did a brilliant job on that. This time round she really went from strength to strength exploring all the facets of Sarah's character. Like Daisy, she's not mimicking her mother's performance, but Sadie's inherited so many vocal similarities from Lis Sladen that at times it sounds uncanny."

The box set comprises two four-part adventures: *The Unzal Incursion* by Mark Wright and *The Gulf* by Tim Foley.

"We return to two much-loved eras for the first time in this volume," says producer David Richardson. "*The Unzal Incursion* takes us to Season 7 (1970) – that gritty, Earth-based time when the Doctor was struggling to get used to his exile and settling into a new life at UNIT with Brigadier Lethbridge-Stewart and Liz Shaw. Then in *The Gulf* we're in Season 11 (1973-74), as the Doctor is travelling the universe with Sarah Jane Smith and experiencing its wonders. And this story is set on a very wondrous world indeed."

The Third Doctor Adventures: Volume Seven is available to pre-order now from *bigfinish.com* priced £24.99 on CD and £19.99 to download.

Sadie Miller will play Sarah Jane Smith.

Tim Treloar will star in *The Third Doctor Adventures*.

BAFTA Winner

Editor Rebecca Trotman has won a BAFTA Cymru Award for her work on Series 12's *Ascension of the Cybermen* (2020). In an acceptance speech posted on Twitter, Rebecca said, "I want to thank the people that were in that [editing] room: [writer] Chris Chibnall, [producer] Nikki Wilson, [executive producer] Matt Strevens, [director] Jamie Stone. We did an incredible job together and I'm so, so proud of it. I also want to thank people that weren't in this room: my family, my girlfriend, for their constant support and love. And lastly I want to thank BAFTA for this amazing honour."

Victorious Blu-ray

DOCTOR WHO
TIME LORD VICTORIOUS
ROAD TO THE DARK TIMES

Road to the Dark Times is a Blu-ray compendium of *Doctor Who* stories that link into *Time Lord Victorious* and feature some of the alien creatures found in the Dark Times. Included in this collection are *Planet of the Daleks* (1973), *Genesis of the Daleks* (1975), *The Deadly Assassin* (1976), *State of Decay* (1980), *The Curse of Fenric* (1989), *The Runaway Bride* (2006) and *The Waters of Mars* (2009). The three-disc set includes a guide to each story, together with context on how they fit into the larger *Time Lord Victorious* saga, written by producer James Goss. *Time Lord Victorious: Road to the Dark Times* is available now, RRP £22.99.

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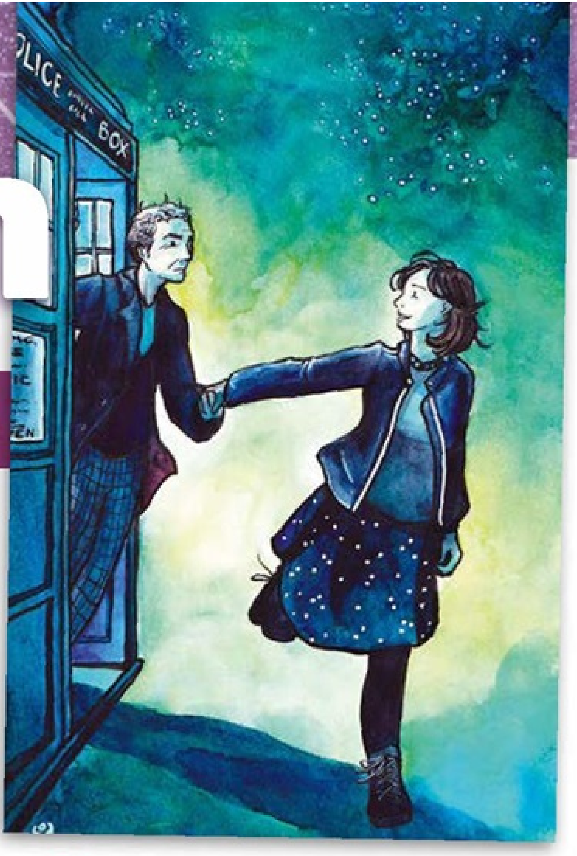


Twelve and Clara by Johannes C.

Issue 557 counted down *Doctor Who*'s 50 scariest moments. Which episodes did you find most frightening?

SPOOKY WHO

JONATHAN SAUNDERS EMAIL

I loved *Doctor Who's 50 Scariest Moments* in issue 557 – how fright-fully apt for Halloween! However, there was one thing I could not believe: *Blink* was nowhere to be seen. The moment we see the Weeping Angel advance for the very first time in *Doctor Who* history is surely one of the scariest moments ever in the show. Its face becomes contorted with fangs bared, and its claws are outstretched. Larry is visibly terrified, sweating and struggling to keep his eyes open. He turns for only a moment and in that time the Angel has moved right up to his face. I remember watching this episode as it aired, back when nobody knew what to expect from a Weeping Angel, and I jumped out of my skin! How did this not reach the Top 50?!

The Weeping Angels make their first appearance in *Blink* (2007).

PAUL TAPNER DORSET

When *Blink* first aired in June 2007, I was on a long weekend in London. So I watched it on the Saturday night in my hotel room. On the Monday morning, on the way to the tube station, I took a side route. I went past a house with a balcony. On which there was a statue. One I didn't remember seeing before. I walked on. Then I stopped and looked back. Just to make sure the statue was still in the same place, of course. Then I walked on again. As fast as I could.

JAMIE DAVIS BARRY, WALES

The single scariest *Who* moment of my childhood was seeing the Fifth Doctor enveloped in thick smoke pouring from a crack in a church wall at the end of Part One of *The Awakening* [1984]. Thankfully, at that time I only had to wait until the next day to see the resolution of the cliffhanger, when the appearance of the giant, green-eyed stone face of the Malus would be cemented in my nightmares for the next few years. However, it was the beginning of my decades-long obsession with *Doctor Who*, and I watched every episode from that moment on, hoping that the Malus would one day return. I'm still waiting, over 35 years later!

The Doctor (Peter Davison) is enveloped in smoke in *The Awakening* (1984).

GARETH LOGUE BLACKPOOL

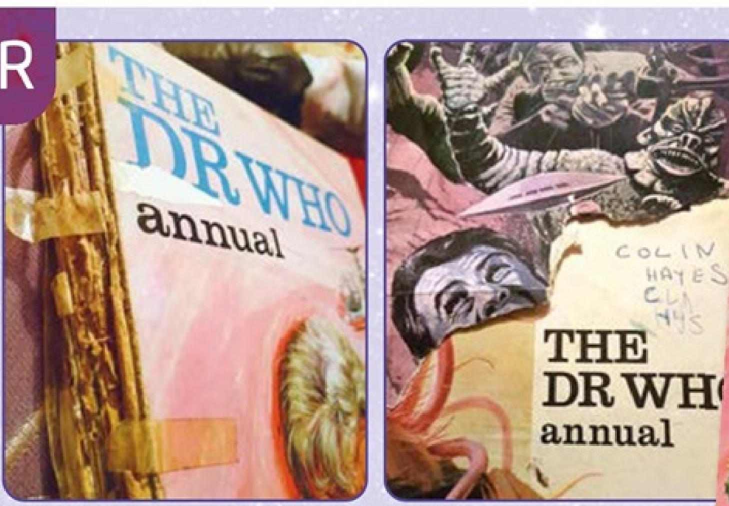
I only have the slightest memory of Sharaz Jek from *The Caves of Androzani* [1984] when it was originally broadcast. However, the diorama and mannequin in full Sharaz Jek costume at the *Doctor Who* Exhibition in Blackpool I remember only too well. It gave me nightmares for months!

DAVID MOLONEY EMAIL

The *50 Scariest Moments* article was great fun to read in the lead-up to Halloween. It's all subjective, of course, but in this household we felt several scenes from *Silence in the Library/ Forest of the Dead* [2008] should have made the cut: Miss Evangelista's distorted visage, skeletons in spacesuits, and the horror of those lengthening Vashta Nerada shadows. My son was still quite young when this story was first broadcast and it scared him more than any other.

A skeletal threat in *Silence in the Library/Forest of the Dead* (2008).

STAR LETTER



THE DR WHO annual

Colin Hayes' muched loved 'Pink Pertwee' Annual and how it originally looked.

COLIN HAYES
SHEFFIELD

I really enjoyed reading the article in **DWM** 557 on *Doctor Who* annuals. I was born in 1970, the same year that Jon Pertwee became the Doctor, and from as early as I can remember one of the highlights of Christmas Day was to receive the new annual.

As you mentioned in the article, the 1971 'Pink Pertwee' is perhaps the Holy Grail for collectors. I own a copy of it myself. It belonged to my older brother first. He then, in time, handed it down to me. It's far from being in pristine condition – I think the phrase is 'well loved' – and if I were ever to put it up for sale on eBay, I'm sure it wouldn't break any records for the price it'd get.

If only my brother and I had known the value of what we had at the time. If only we'd kept it safe from the contamination of pen and crayon, it would be worth something by now. But despite its dilapidated condition, I'd never want to sell it. Just looking through the worn and torn pages takes me back in time to bygone days as well as any TARDIS could do. If we'd kept it pristine and never opened it, we'd have missed out. We'd have missed the beautiful artwork, missed the games, and missed the delight of having the Doctor there to see whenever we wanted.

DOCTOR WHO
THE THIRD DOCTOR ADVENTURES

Colin's letter wins him a CD copy of *The Third Doctor Adventures: Volume Six*, available now from *bigfinish.com* priced £34.99 on CD or £29.99 to download.

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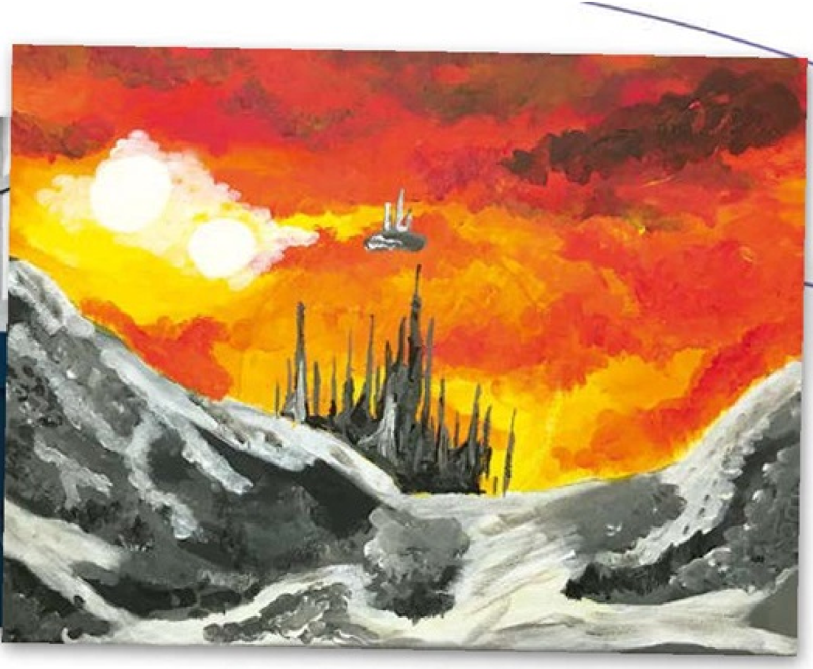
Welcome Aboard – Richard Carrier's TARDIS interior.



Charley Scott's Gallifreyan landscape.

He's now a strapping 19-year-old student and was only recently able to re-watch it for the first time. For me, your high placings of Morbius twitching behind the curtain and Mr Sin's creepy nod were both great calls. Long may *Doctor Who* continue to haunt us!

SAM RIPLEY EMAIL
One of my most prevalent memories of being terrified by *Doctor Who* comes from a rather unexpected episode: *The Lodger* [2010]. The image of the spaceship's hologram interface luring people into 79B Aickman Road, waiting at the top of the stairs, bathed in shadow, was a terrifying one to an eight-year-old me. Even watching the episode now, I still get chills.

PHILIP SCHOLES EMAIL
The reveal of the Zygons in *The Day of the Doctor* [2013], when they are pretending to be statues and hiding under cloths, terrified me. And that's why I like them. They're creepy, shapeshifting aliens that could be anywhere. Weeping Angels attack you when your back is turned but Zygons can attack you at any time of day, whenever they like. Now isn't that terrifying?

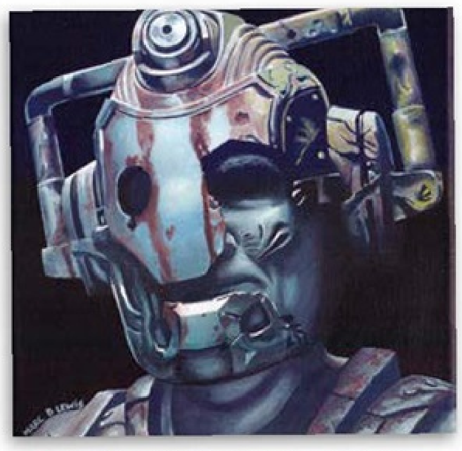
JASON THOMPSON EMAIL
The *Doctor Who* moment that stands out most for me is the end of 1986's *The Trial of a Time Lord* Part Thirteen. As the Doctor was pulled under the sand my seven-year-old self was so terrified I refused to watch the following week. Unfortunately, I didn't realise that that would be the final episode. It was several years before I found out how the trial ended!

The Doctor (Colin Baker) is pulled under the sand in *The Trial of a Time Lord* Part Thirteen.

KAREN SAMWAYS
HERTFORDSHIRE
I've been watching the show since I was ten and nothing ever managed to get me 'behind the sofa'... until *Sleep No More* [2015]. I thoroughly enjoyed the concept of the story. But it was the ending of the episode which terrified me, when Reece Shearsmith's character, Gagan Rassmussen, began to rub away his eye and speak directly at the audience in a spooky and chilling manner. That terrifying final image is permanently locked in my memory.

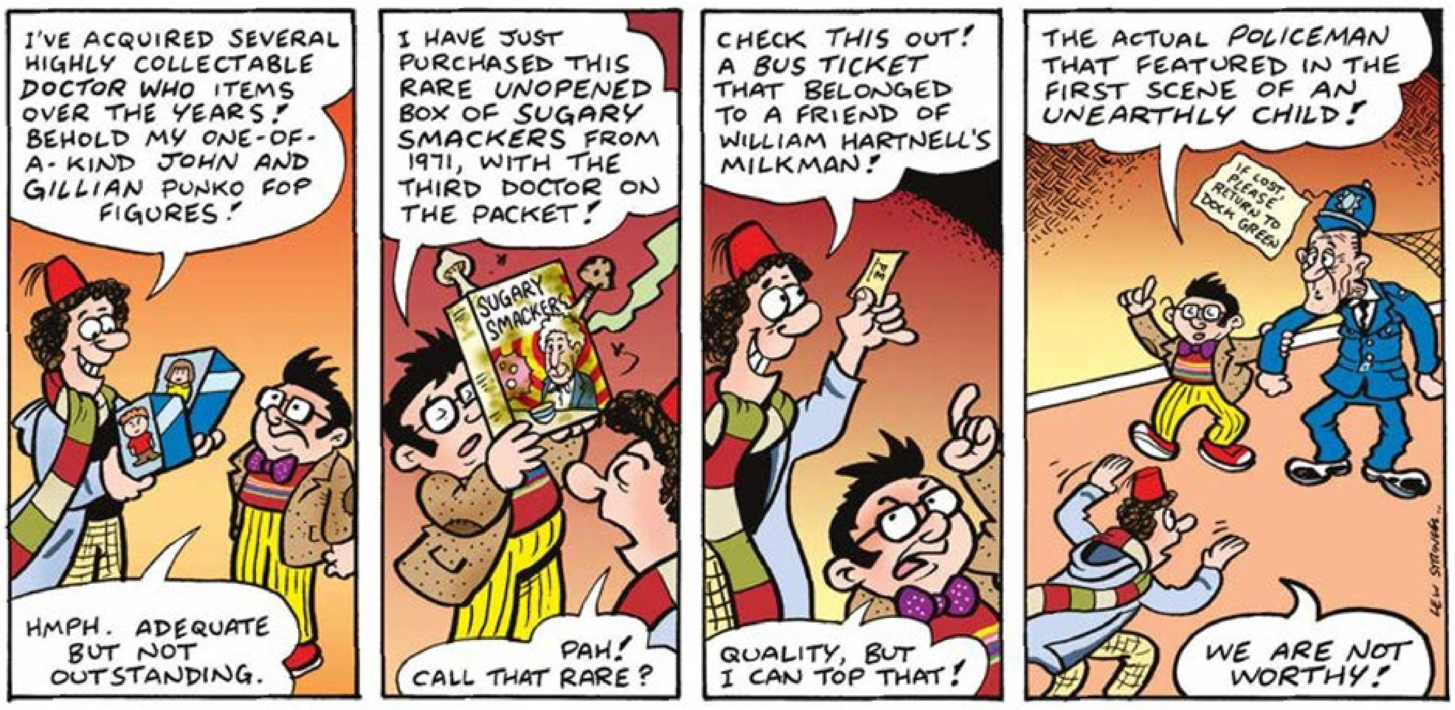
AMELIE M-S EMAIL
One of my scariest *Doctor Who* moments has to be when the banging noise in *Midnight* [2008] was copied from whatever was outside. Even though I wasn't little, I had to momentarily pause the video to prepare myself and had my army of teddies squashed up against me for protection.
I believe it was that unsettling feeling of the unknown, as well as the looks on David Tennant's face, that sent shivers down my spine. The whole episode was eerie and intense, showing that sometimes even the Doctor gets in too deep.

→



The Lone Cyberman by Marc D Lewis.

The Daft Dimension BY LEW STRINGER


I'VE ACQUIRED SEVERAL HIGHLY COLLECTABLE DOCTOR WHO ITEMS OVER THE YEARS! BEHOLD MY ONE-OF-A-KIND JOHN AND GILLIAN PUNKO POP FIGURES!
HMPH. ADEQUATE BUT NOT OUTSTANDING.
I HAVE JUST PURCHASED THIS RARE UNOPENED BOX OF SUGARY SMACKERS FROM 1971, WITH THE THIRD DOCTOR ON THE PACKET!
SUGARY SMACKERS
PAH! CALL THAT RARE?
CHECK THIS OUT! A BUS TICKET THAT BELONGED TO A FRIEND OF WILLIAM HARTNELL'S MILKMAN!
QUALITY, BUT I CAN TOP THAT!
THE ACTUAL POLICEMAN THAT FEATURED IN THE FIRST SCENE OF AN UNEARTHLY CHILD!
IF LOST PLEASE RETURN TO DOCK GREEN
WE ARE NOT WORTHY!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Jodie Whittaker, Mandip Gill and Bradley Walsh are interviewed at New York Comic Con's *Doctor Who* Metaverse panel. Go to: *tinyurl.com/DWNYComicCon*

TIME LORD VICTORIOUS

A behind-the-scenes look at the making of *Time Lord Victorious* in a BBC Studios panel at New York Comic Con. Go to: *tinyurl.com/TLVNYComicCon*

Jodie Whittaker and Mandip Gill discuss which monsters they've enjoyed working with, and which ones they find the scariest. Go to: *tinyurl.com/JodieMandipMonsters*

A compilation of musician Jess Jurkovitch's latest piano recitals celebrating the music of *Doctor Who* composer Dudley Simpson. Go to: *tinyurl.com/SimpsonCompilation*

Watch the second episode of the *Doctor Who* fan film *Devious*, set between the Second Doctor and Third Doctors' eras. Go to: *tinyurl.com/DeviousPart2*

Galaxy Forum

ON TWITTER...

@ChrisChapman81 Surprised that the Top 50 Scariest Moments in **DWM** didn't include Miss Evangelista from *Silence in the Library.* That would have messed up my childhood good if I was ten in 2008.

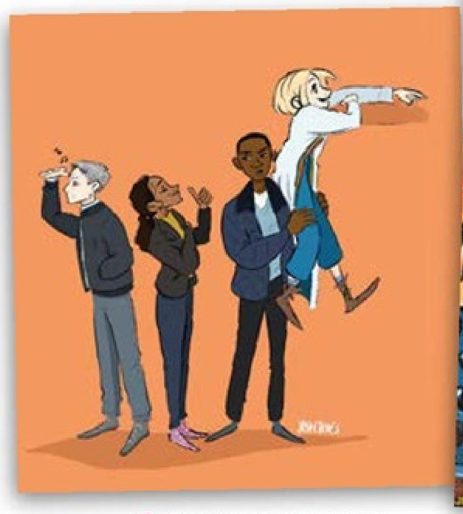
@LiamHDempsey Horrified at there being no Sea Devil in **DWM**'s top scariest moments of *Who.* They scared the bejesus out of me when I was seven!

@DavadSteel Reading through the *50 Scariest Moments* feature of **DWM** 557, I was disappointed that my personal nightmare fuel of the Marshmen emerging in *Full Circle* [1982] didn't make it. Maybe it was *too* scary...?!

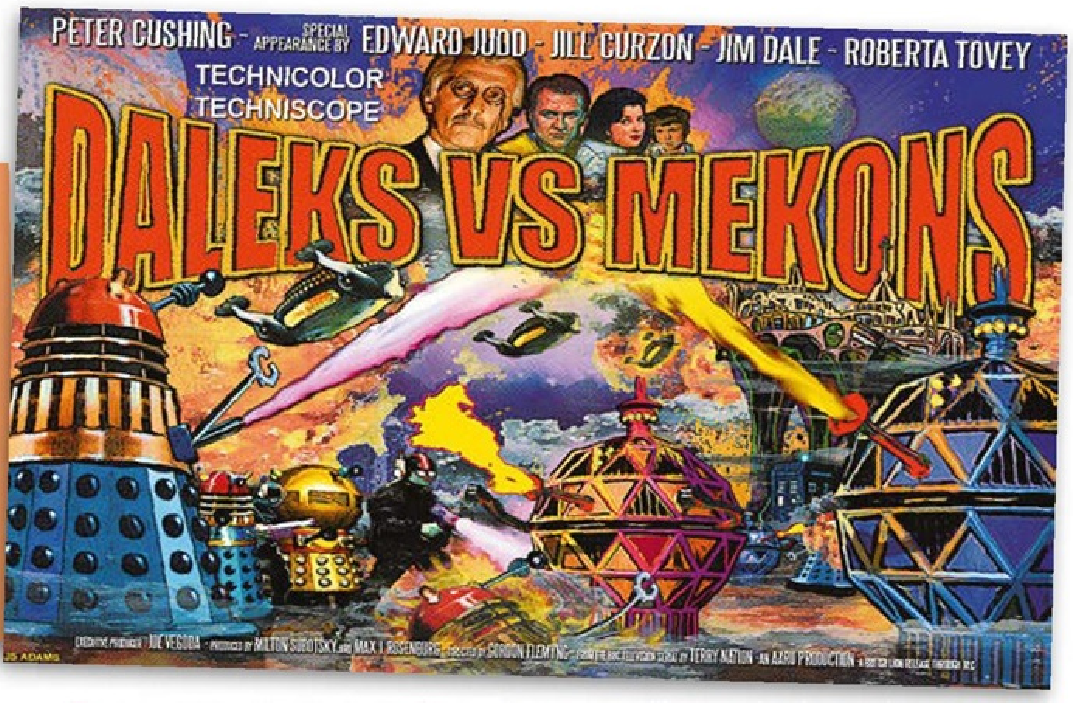
@johnhood **DWM** 557, as ever, brought much-needed joy in these difficult times. I am reminded of my scariest childhood memories watching the fabled 'Hinchcliffe era' (1975-77) with Dad. From shapeshifting Zygons to the bubbling brain of Morbius.

@TomHowson1218 Read Parts One and Two of **Doctor Who Magazine**'s *Time Lord Victorious* story *Monstrous Beauty* the other day. Incredible stuff! Very excited for the finale in **DWM** 558.

@Wigan_Steven Perk 3846 of working from home: having **DWM** delivered so I can read it instead of doing actual work.



Graham, Yaz, Ryan and the Doctor by Joely Brown.


PETER CUSHING - SPECIAL APPEARANCE BY EDWARD JUDD - JILL CURZON - JIM DALE - ROBERTA TOVEY
TECHNICOLOR
TECHNISCOPE
DALEKS VS MEKONS

Is this what the third *Doctor Who* film would have looked like? Jay Adams' 60s-style poster.

JULIAN JONES EMAIL
I think the scariest moments in *Doctor Who* concerned people being eaten by people. The only time I genuinely ever thought the Doctor was going to die was when he was being chased by Shockeye in *The Two Doctors* [1985], and the only time I have feared a companion was going to die was Mel in *Paradise Towers* [1987] at the hands (and false teeth) of the Rezzies. The fact they appeared as sweet, slightly dotty old ladies, but were actually murderous cannibals, truly terrified me more than the Daleks ever did.

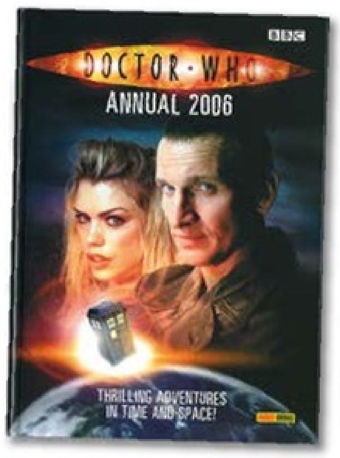
PAUL GRIFFITHS BOURNEMOUTH
For me, the most frightening *Doctor Who* moment has always been the (literal) cliffhanger at the end of *The Powerful Enemy*, the first episode of *The Rescue* [1965], which I remember like it was yesterday. As if the Doctor and Ian creeping precariously along a narrow ledge with the monster below wasn't bad enough, from the cliff wall a number of protruding spikes push Ian to the edge of the cliff and his doom! At this point my dad turned round and with a stern look announced: "Mum doesn't like you watching this programme, you know." Terrifying stuff; both the programme and not knowing if I'd be allowed to watch the following Saturday to see if our hero escaped!

The (literal) cliffhanger at the end of *The Powerful Enemy* (1965).

ANNUAL TREATS

ANDREW HARRISON EMAIL
The article in **DWM** 557 about annuals was very poignant for me as I've just spent the last month eBaying my collection, which was complete. It was definitely a wrench to part with them, but I did so in the assurance that they would be finding good homes with other collectors, which was better for them than sitting in a crate in my loft.

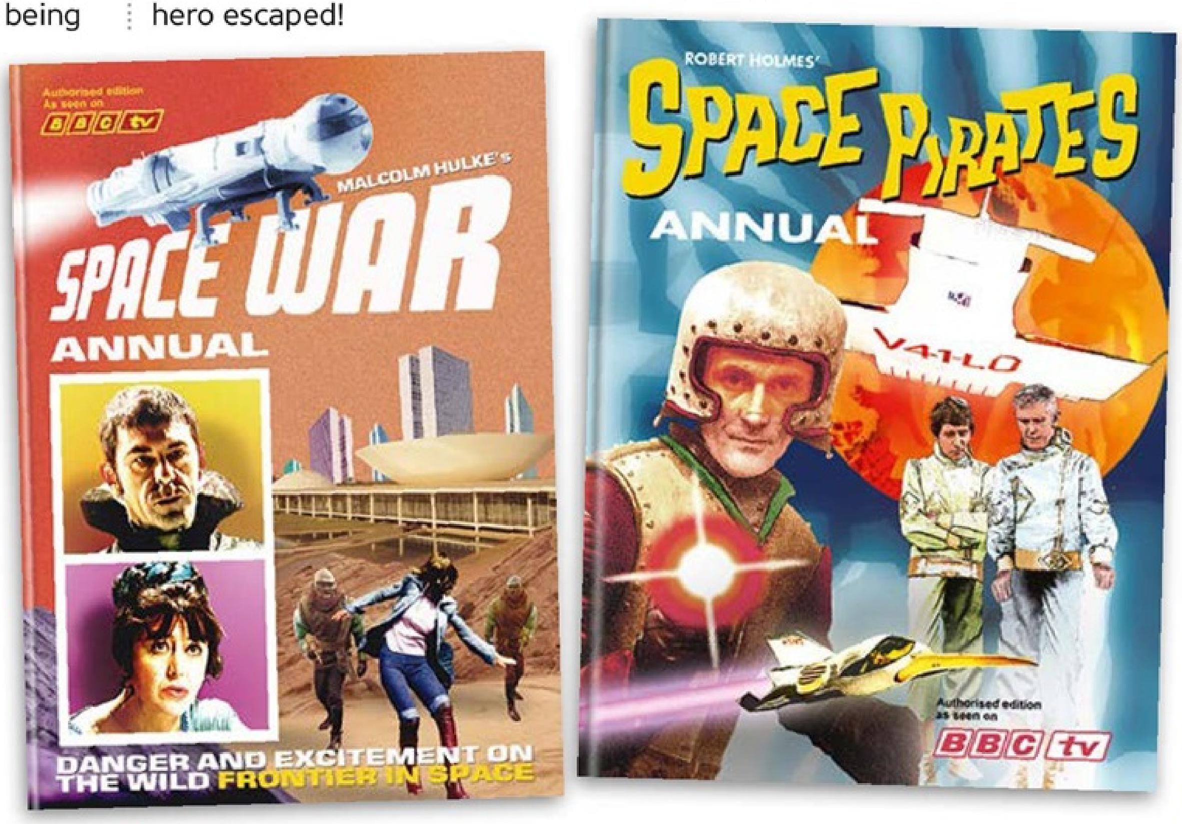
NICK CANHAM EMAIL
What a fantastic article on annuals! I was introduced to *Who* in 2005 and I fondly remember opening my Christmas presents and finding the annual for that year – the cover was very cool! Sadly, and foolishly, I donated my annuals during my early teens, but I'm slowly picking them up at charity shops. Even now, flicking through them brings back warm, fuzzy memories. The annuals give you something that money can't buy: happiness.



ANDREW-MARK THOMPSON EMAIL
Terrific to see the 'classic series' annuals getting some love in **DWM**. The first one I had was the infamous 1977 annual. I got it for Christmas and the surreal and disturbing imagery has stayed with me ever since. I create annual covers each year at around this time – usually to a theme. Two years ago, I put together Thirteenth Doctor covers based on the classic series ones. This year, I've created some *Doctor Who* spin-off annuals using the 1970s *Star Trek* annuals as inspiration.

JOHN COLLINS SOMERSET
Jamie Lenman's informative and colourful feature on collecting the *Dr Who Annual* filled me with festive nostalgia and memories of a long-ago childhood. I'm lucky enough to own most of the annuals mentioned, and I treasure them all, but my very first was 1964's *The Dalek Book*, when I was five years old. I still love the incredible artwork and colour of the Dalek strips from the *TV 21* comic. Surely, now is the perfect time to republish the 1960s *Dalek Chronicles* – also featuring the Emperor and the Mechanoids (sic) – so that new fans and collectors can enjoy these iconic stories and illustrations again. It's time for a revolution of the Daleks! **DWM**

You're in luck, John. *The Daleks* has been comprehensively restored and republished in **DWM**'s latest bookazine, which is available now, priced £9.99. Thanks for all your letters and artwork this issue. More next time!


Authorised edition As seen on BBC tv
MALCOLM HULKE'S
SPACE WAR
ANNUAL
DANGER AND EXCITEMENT ON THE WILD FRONTIER IN SPACE
ROBERT HOLMES'
SPACE PIRATES
ANNUAL
V41-LO
Authorised edition as seen on BBC tv

Andrew-Mark Thompson's *Doctor Who* spin-off annuals, inspired by the 1970s *Star Trek* annuals.

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

HONOURS

In the Queen's 2020 Birthday Honours **Maureen Lipman** was made a Dame, **David Suchet** was knighted and **Professor Brian Cox** was made a CBE.

AWARDS

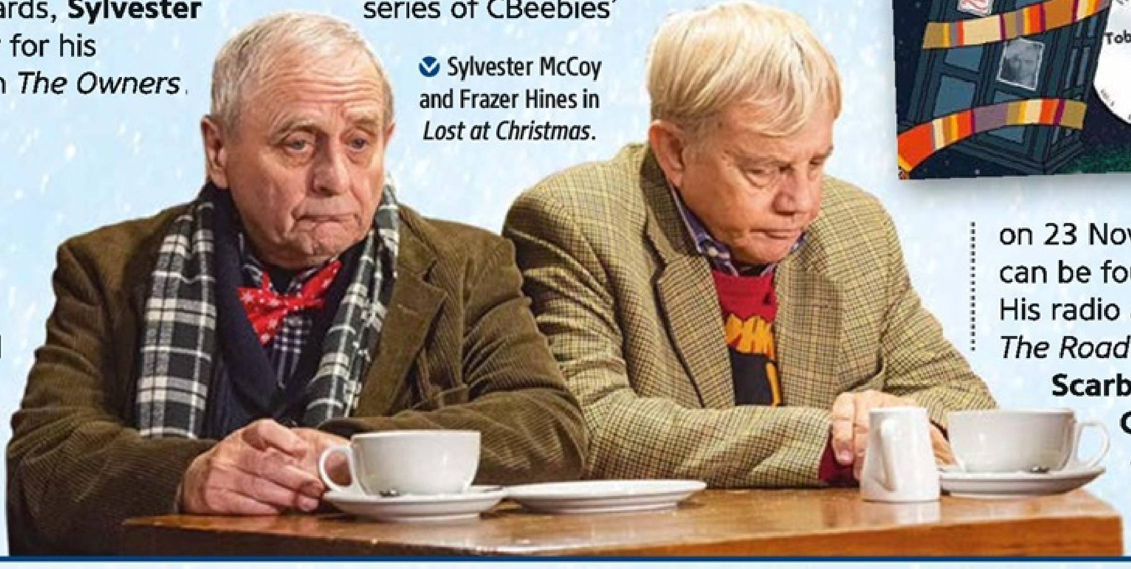
Sharon D Clarke in *Death of a Salesman.*

The very best of theatre over the past year was celebrated at the Olivier Awards in October. *Doctor Who*-flavoured winners were **Sharon D Clarke** for Best Actress (*Death of a Salesman*), **Adrian Scarborough** for Best Supporting Actor (*Leopoldstadt*), **Indira Varma** for Best Supporting Actress (*Present Laughter*), while the all-female play *Emilia*, featuring **Sophie Stone** and **Charity Wakefield**, won three awards.

In the FrightFest awards, **Sylvester McCoy** won Best Actor for his performance in the film *The Owners*.

FILM

The romantic comedy *Perfect Strangers* – starring **Sylvester McCoy**, **Frazer Hines** and **Caitlin Blackwood** – will go out in December under a new title: *Lost at Christmas*.



Sylvester McCoy and Frazer Hines in *Lost at Christmas*.

Filming has just wrapped on *Benediction*, Terence Davies' film about the poet Siegfried Sassoon. **Peter Capaldi** co-stars, as the older Sassoon.

An animated version of Charles Dickens' *A Christmas Carol* in released in the UK on 20 November, featuring the voice talents of **Daniel Kaluuya** and **Carey Mulligan.**

TV

Louise Jameson as Granny Bob in *Secret Life of Boys*.

There will be a second series of the acclaimed lockdown comedy *Staged* starring **David Tennant**, **Michael Sheen** and **Georgia Tennant** (who also produces). The first series is currently on Netflix and includes extra scenes not featured in May's BBC broadcast.

Louise Jameson is back as Granny Bob in the forthcoming series of CBeebies' *Secret Life of Boys*, due for broadcast soon. Louise is currently recording an episode of *Midsommer Murders* for next year.

STAGE

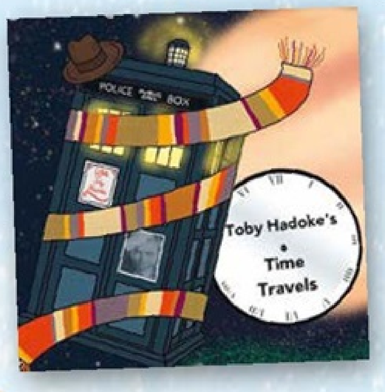
Matt Lucas is among those taking to the stage as part of *Les Misérables – The All-Star Staged Concert*. The production will run from 3 December 2020 to 17 January 2021 at the Sondheim Theatre in London.

PRINT

I WALK WITH MONSTERS

The first issue of **Paul Cornell**'s new horror comic, *I Walk with Monsters*, is published by The Vault on 25 November. His final *Lychford* novella, *Last Stand in Lychford*, is out a few days earlier, on the 17th.

AND FINALLY...



The writer of this column, **Toby Hadoke**, will be launching a series of *Doctor Who*-related podcasts, some factual, some whimsical, under the umbrella title *Toby Hadoke's Time Travels* on all the usual podcast providers on 23 November. More information can be found at *tobyhadoke.com*.

His radio adaptation of Nigel Kneale's *The Road*, with **Mark Gatiss, Adrian Scarborough, Hattie Morahan** and **Colin McFarlane**, is available on BBC Sounds until late November. **TOBY HADOKE**

OBITUARIES

Frank Windsor, who played Ranulph in *The King's Demons* and Inspector McKenzie in *Ghost Light*, died on 2 October aged 92.

Malcolm Terris, who played Etnin in *The Dominators* and the Co-Pilot in *The Horns of Nimon*, died at 79 in June.

Frank Windsor.

Malcolm Terris.

Nicholas Bullen.

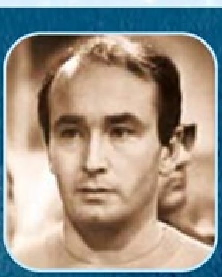
Nicholas Bullen, who designed the costumes for *The Space Pirates* and *The War Games*, died on 2 October. He was 74.

Tony Redston, production manager on *The Mark of the Rani* and *Time and the Rani*, died on 9 October.

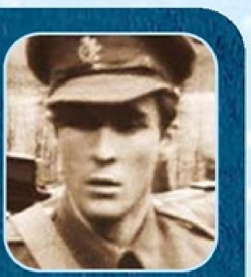
John Cannon, who played Elgin in *The Hand of Fear* and the Guard in Part One of *The Armageddon Factor* died on 16 September. He also had uncredited roles in *The Monster of Peladon, The Talons of Weng-Chiang, The Pirate Planet, The Creature from the Pit, Time-Flight, Mawdryn Undead, Enlightenment* (as the Helmsman) and *The King's Demons*.

Mike Lennox, the former pirate radio disc jockey who played a Thal in the 1965 film *Dr. Who and the Daleks*, died in early September.

John Cannon.



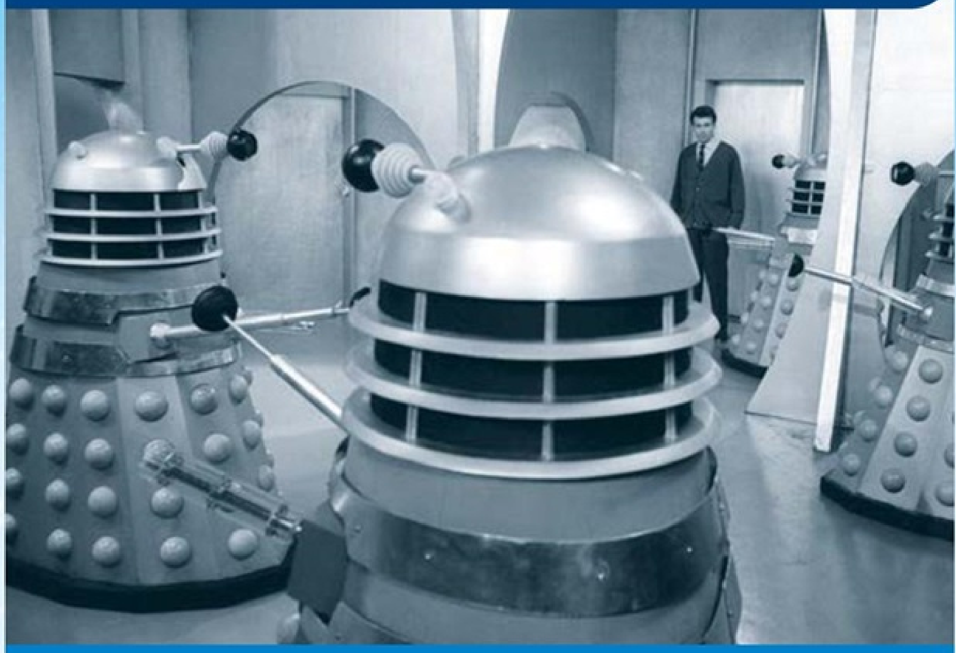
John Rolfe.



Peter Stanton.

The deaths have also been announced of **John Rolfe**, who played the Captain in *The War Machines*, Sam in *The Moonbase* and Fell in *The Green Death*; **Norman Bacon**, who played the Marshchild in *Full Circle* and also made uncredited contributions to *The Sun Makers* and *Remembrance of the Daleks* (as a Dalek); **Peter Badger**, who was one of the two speaking Robomen (including the robotised Phil Madison, Larry's brother) in *The Dalek Invasion of Earth*; **Peter Stanton**, who was the driver in *The War Games*; **Ivor Danvers**, who played Marr in Big Finish's *Nekromanteia* and Dr John Dee in the *Doctor Who Unbound* story *A Storm of Angels*, and extra **Don Paul** (the nightwatchman in *The Visitation*).

THIS MONTH IN... 1963



FRIDAY 22 NOVEMBER

◀ Ian (William Russell) encounters strange metallic creatures in *The Survivors* (1963).

▶ Ian, Susan (Carole Ann Ford) and Barbara (Jacqueline Hill) are taken prisoner, later in the same episode. These scenes were recorded on the night that Kennedy died.

10.30am – Lime Grove Studios, London

The Daleks make their first appearance in a television studio during camera rehearsals for the programme's sixth episode, *The Survivors*.

William Russell, playing time and space traveller Ian Chesterton, harbours doubts. "We didn't think the Daleks would work at all," he said in 1995, "because our first sight of one was without its top, with an actor sitting in it, pushing it around on castors, and they had a lavatory plunger as their deadly weapon. It seemed ludicrous."

12.30pm (CST)/18.30 pm (GMT) – Dealey Plaza, Dallas

Three shots are fired from the sixth floor of the Texas School Book Depository.

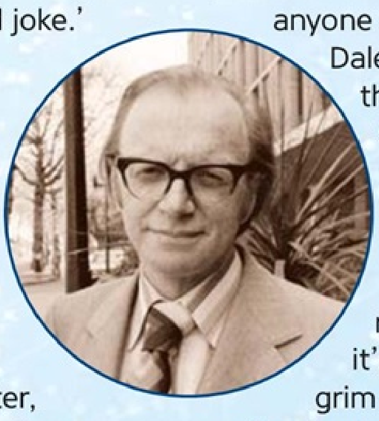
7.05pm – Lime Grove

With rehearsals complete, the *Doctor Who* cast and crew have gone for supper in the studio canteen. But then: ahead of *Tonight* with Cliff Michelmore, the BBC television service breaks for a newsflash. With the Corporation's usual news presenters at the Dorchester Hotel for the annual Guild of Television Producers and Directors awards show, the unfamiliar face of one John Roberts appears, telling the nation that US President John F Kennedy has been shot.

In her commentary for the 2006 DVD release *The Beginning*, *Doctor Who*'s producer Verity Lambert vividly recalled that "Somebody came up and said, 'Kennedy's dead.' And we'd all been telling jokes, and sort of somehow I thought, 'Well, there's going to be a tag line for this, it's going to be some kind of weird joke.' And they said, 'No, no, no…'"

7.26pm

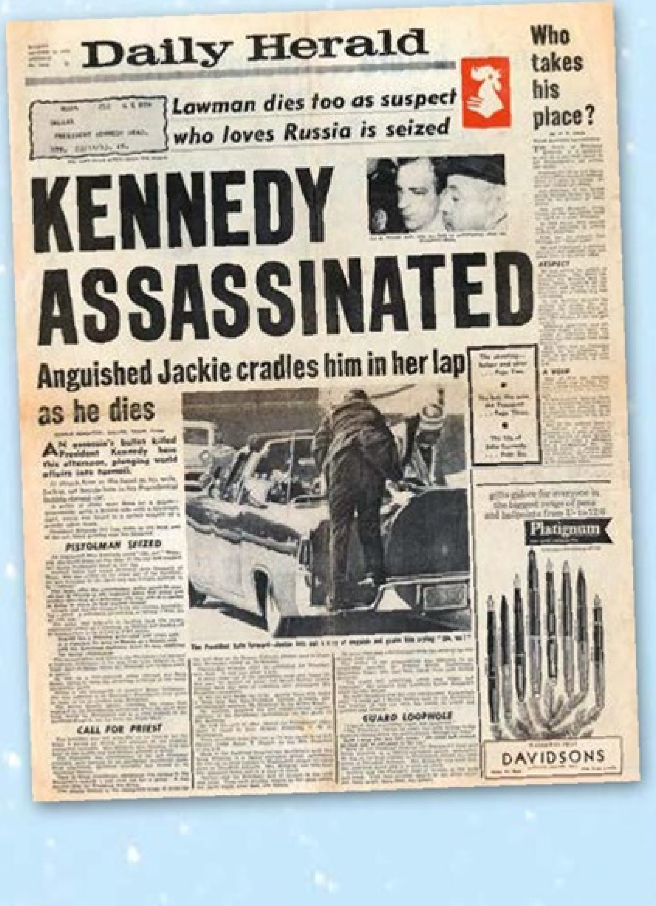
Back on air, John Roberts confirms the unthinkable: "We regret to announce that President Kennedy is dead." He bows his head.



▼ Playwright Dennis Potter was a TV reviewer for the *Daily Herald*.

According to *Daily Herald* television reviewer Dennis Potter, soon to become the most notorious TV scriptwriter in the country, the BBC cut to "a picture of a slowly revolving globe against a black screen, with 20 minutes of quiet, restrained music"– including the "appropriately magisterial" *Death March* from Handel's *Saul*. "Then came the ITN news flash, a few seconds only of dark screen, and then – ludicrously and painfully – a sombre off-screen voice intoned: 'And now, *Emergency – Ward 10*.' *Ward 10*'s syrupy signature tune was played over a body stretched out on a bed. Is it possible to imagine a more unfortunate juxtaposition?"

Moments later, someone at ITV realised their error, and replaced the hospital soap with Bach music.



Daily Herald

Lawman dies too as suspect who loves Russia is seized

Who takes his place?

KENNEDY ASSASSINATED

Anguished Jackie cradles him in her lap as he dies

AN assassin's bullet killed President Kennedy here this afternoon, plunging world affairs into turmoil.

PISTOLMAN SEIZED

CALL FOR PRIEST

GUARD LOOPHOLE

Platignum

DAVIDSONS

▼ The *Daily Herald* reports on the assassination of President Kennedy.

7.45pm

Lambert, Russell and Jacqueline Hill (playing Barbara Wright) go back up to the gallery, normally shut down over dinner. "We couldn't get the ITV picture up, but we got the BBC picture up, and we couldn't find out anything about it because the BBC was playing Harry Worth," said Lambert.

Down the line from the Dorchester, BBC executive Kenneth Adam has decreed that near-normal programmes can resume with the scheduled edition of the comedy series *Here's Harry*, featuring a special appearance from the violinist Max Jaffa. More than 2,000 viewers call in to complain.

Jacqueline Hill is still reeling from the news. "It was devastating," she told **Doctor Who Magazine** in 1985, "and everybody was very, very upset. I don't think, looking back, that anyone today can quite understand all that Kennedy had meant to the western world, and when he was killed the last thing anybody wanted to do was get on with acting out a fantasy in a confined studio."

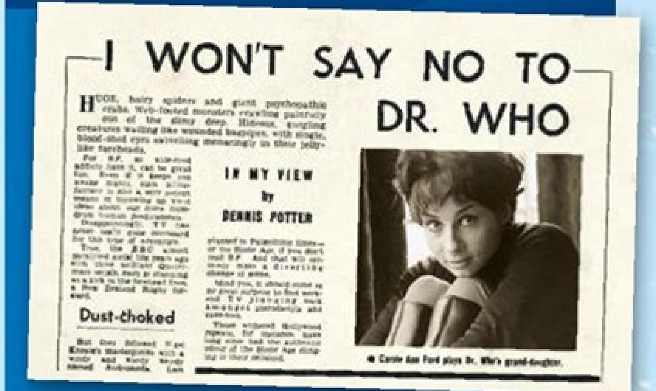
But they did.

8.30pm

The Survivors is recorded in Studio D. It was "quite weird", said Lambert, "because we had to go on and make this programme; we couldn't just stop, but it did have an odd feeling..."

A unique one, though. On screen, there's not a trace of send-up. Not a hint that anyone in the cast had ever found the Daleks "ludicrous". From the moment the camera pulls out from a tight shot of the Doctor, Susan and Ian to first reveal the Daleks, to the time travellers' realisation that they're dying of radiation poisoning, to Susan's desperate race through the petrified forest, it's all acted out with an especially grim conviction that surely made it stand out when it finally aired, three days after Christmas. **ALAN BARNES**

ALSO THIS MONTH



I WON'T SAY NO TO DR. WHO

IN MY VIEW

by

DENNIS POTTER

Dust-choked

Saturday the 30th

In his *Daily Herald* column, Dennis Potter (yes, him again) asserted that television had produced "almost nothing of note" in the science fiction genre since Nigel Kneale's three "stunning" Quatermass serials. "A crackerjack peak-hour SF serial launched this winter would soon zoom up the popularity charts," he declared. In the meantime, he was content to watch "with sympathetic interest the progress of the BBC's new Saturday afternoon serial" – ie, *Doctor Who*.

▲ Potter's TV review column in the Saturday 30 November edition of the *Daily Herald*.

FIELD-MAJOR STYRE
Savage officer of Sontaran army. Used human captives in experiments to prepare for Earth invasion.
BEND BACK ALONG THIS LINE
BEND FORWARD THIS TAB
SLOT TA
ACTIO
ON BO
BBC VIDEO
DR WHO – Revenge of the Cybermen
BBCV2003 Pal Colour MCPS
BBC VIDEO
E120
Sarah Jane
Toys
FROM THE B.B.C. TELEVISION SERIES
Dr. WHO
THE MYSTERIOUS
DALEKS
with amazing robot action!
MARX TOYS
BLACK
PAINT-YOUR-OWN
MONSTER MAGNETS!
4 MONSTER MAGNETS!
4 PAINTS!
1 BRUSH!
Alpha Centauri
Printed in Holland © B.B.C. T.V. 1975

Treasured Memories

The items that appear in the following pages have been chosen to represent aspects of *Doctor Who* collecting down the years. Along the way we'll be discovering how those items came to be, but mostly we'll be hearing from the collectors who cherish them. **EMMA REEVES** opens the doors of our virtual toy shop...

Collectables, memorabilia, merchandise... Call it what you will, the history of *Doctor Who* fandom is saturated with *stuff* – those myriad physical objects designed to be watched, read, listened to, played with, worn, eaten, traded or just simply owned.

It's a vast topic, filling many reference books, and, like Light's catalogue, defying completion. The collectable universe is ever-expanding. From the early toys of 1960s Dalekmania to today's remastered Blu-rays – still eagerly anticipated despite the wide digital availability of all existing episodes – fans have always yearned to hold something tangible in their hands.

In the popular imagination, the stereotypical *Doctor Who* fan is automatically assumed to be a collector. It's a cliché rooted in reality – rare indeed is the fan whose affiliation wouldn't be given away by a thorough search of their living space. For the most part, a cursory glance would suffice. And it's not just the amateur fans who treasure their souvenirs; showrunners John Nathan-Turner and Russell T Davies are known to have accumulated vast and eclectic collections of merch.

In a moving tribute to the 'Wilderness Years' fandom of the 1990s, Davies endowed the fictional Vince in his Channel 4 drama *Queer as Folk* with a similar passion. Vince's fandom is written as a key personality trait; something that goes to the heart of his identity, a conflicting source of pride and shame, often played out through the infinitely relatable medium of *Who*-related items. A dull, predictable relationship is signified by a threatened gift of the *Trial of a Time Lord* VHS box set (which, of course, Vince already owns). By contrast, the heart-pounding thrill of a man who's so wrong but just so right is encapsulated in a full-size working model of K9.

Other sci-fi franchises also do a brisk trade in replica vehicles, weapons and action figures, but one of *Doctor Who*'s most enduring, and endearing, traditions, is that of taking an object that exists in our world and endowing it with a new significance. A long stripy scarf, a fez, a cat badge, a stick of celery... Yes, Raymond Cusick's Dalek design was original, unique and unmistakable, but the repurposed police-box TARDIS is just as important in the show's quirky iconography. Inspired creation, clever borrowing and shameless stealing are all equally vital strands of *Doctor Who* DNA.

We all know what an important role the early novelisations and VHS tapes played in establishing the cultural significance of a supposedly disposable TV show. And there's a stubborn joy in imposing permanence upon ephemera. Did Nestlé ever suspect that their Third Doctor wrappers – and even the uneaten chocolate – would still be traded, nearly 50 years later? Some might say that it's better to live in the moment and eat the stuff. But we fans know better than to limit ourselves to the fleeting pleasures of the present. Instead, we capture the past and protect it for the future.

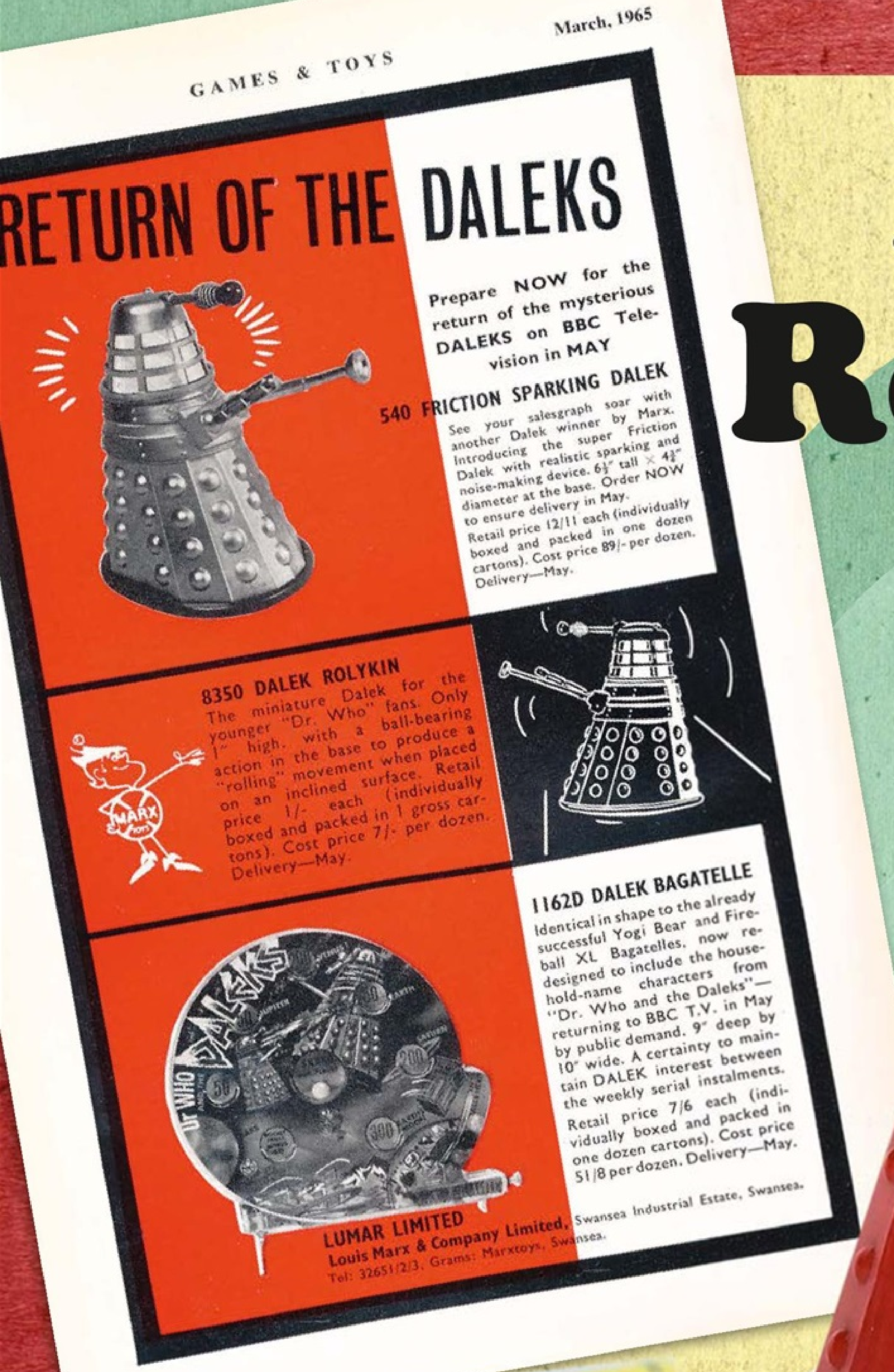
> **One of Doctor Who's most enduring, and endearing, traditions, is that of taking an object that exists in our world and endowing it with a new significance.**

In our own small way, we are all Lords of Time. **DWM**

Opposite page: From left to right, from the top: Herts Plastic Moulders Dalek (1965); Weetabix card for Field-Major Styre (1977); *Revenge of the Cybermen* VHS cassette (1983); Denys Fisher TARDIS and Doctor Who figure (1977); box for the Louis Marx Dalek with "amazing robot action!" (1965); Weetabix card for Sarah Jane (1975); Denys Fisher trade catalogue (1978); paints from *Doctor Who Adventures* issue 2 (published by Panini in 2015); Dalek slippers (1965) by Furness Footwear (photo © Helen Solomon); Typhoo Zygon card (1976); 1990s replica Louis Marx Dalek by Dapol; Weetabix card for Alpha Centauri (1975).

Above: Character Options' action figure of the Eleventh Doctor from *The Big Bang* (2010) was released in 2011.

Dalek Rolykins



GAMES & TOYS

March, 1965

RETURN OF THE DALEKS

Prepare NOW for the return of the mysterious DALEKS on BBC Television in MAY

540 FRICTION SPARKING DALEK

See your salesgraph soar with another Dalek winner by Marx. Introducing the super Friction Dalek with realistic sparking and noise-making device. 6½" tall × 4½" diameter at the base. Order NOW to ensure delivery in May. Retail price 12/11 each (individually boxed and packed in one dozen cartons). Cost price 89/- per dozen. Delivery—May.

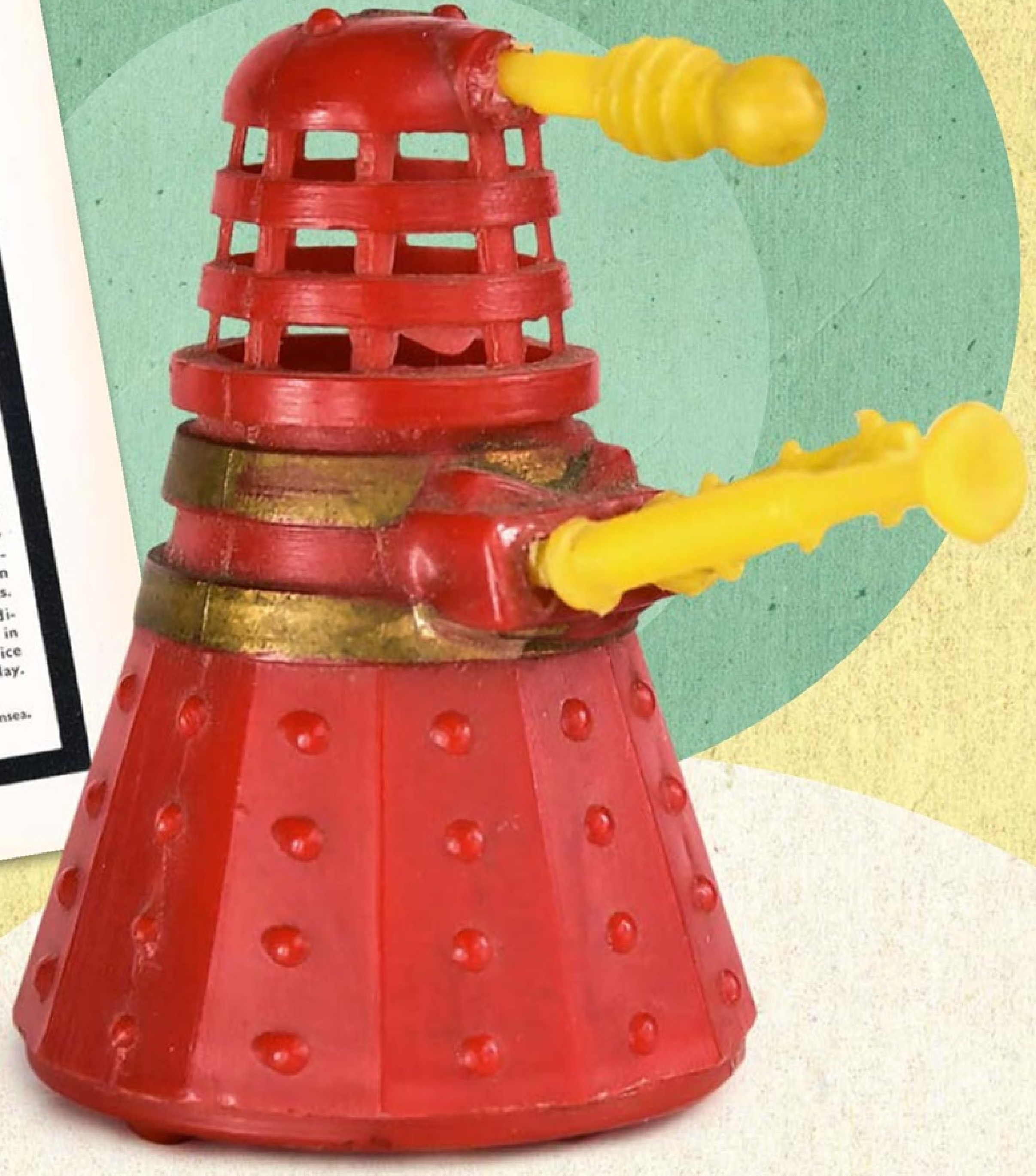
8350 DALEK ROLYKIN

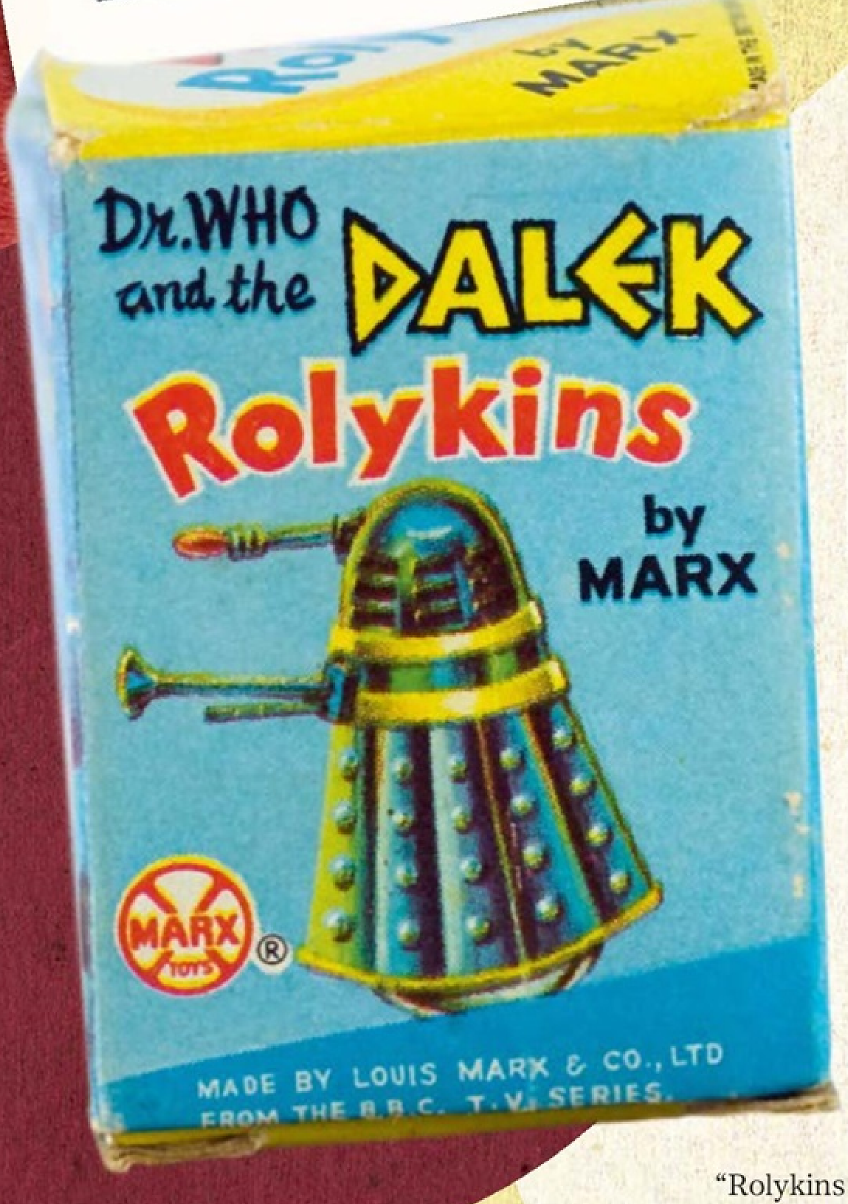
The miniature Dalek for the younger "Dr. Who" fans. Only 1" high, with a ball-bearing action in the base to produce a "rolling" movement when placed on an inclined surface. Retail price 1/- each (individually boxed and packed in 1 gross cartons). Cost price 7/- per dozen. Delivery—May.

1162D DALEK BAGATELLE

Identical in shape to the already successful Yogi Bear and Fireball XL Bagatelles, now redesigned to include the household-name characters from "Dr. Who and the Daleks"—returning to BBC T.V. in May by public demand. 9" deep by 10" wide. A certainty to maintain DALEK interest between the weekly serial instalments. Retail price 7/6 each (individually boxed and packed in one dozen cartons). Cost price 51/8 per dozen. Delivery—May.

LUMAR LIMITED
Louis Marx & Company Limited, Swansea Industrial Estate, Swansea.
Tel: 32651/2/3. Grams: Marxtoys, Swansea.





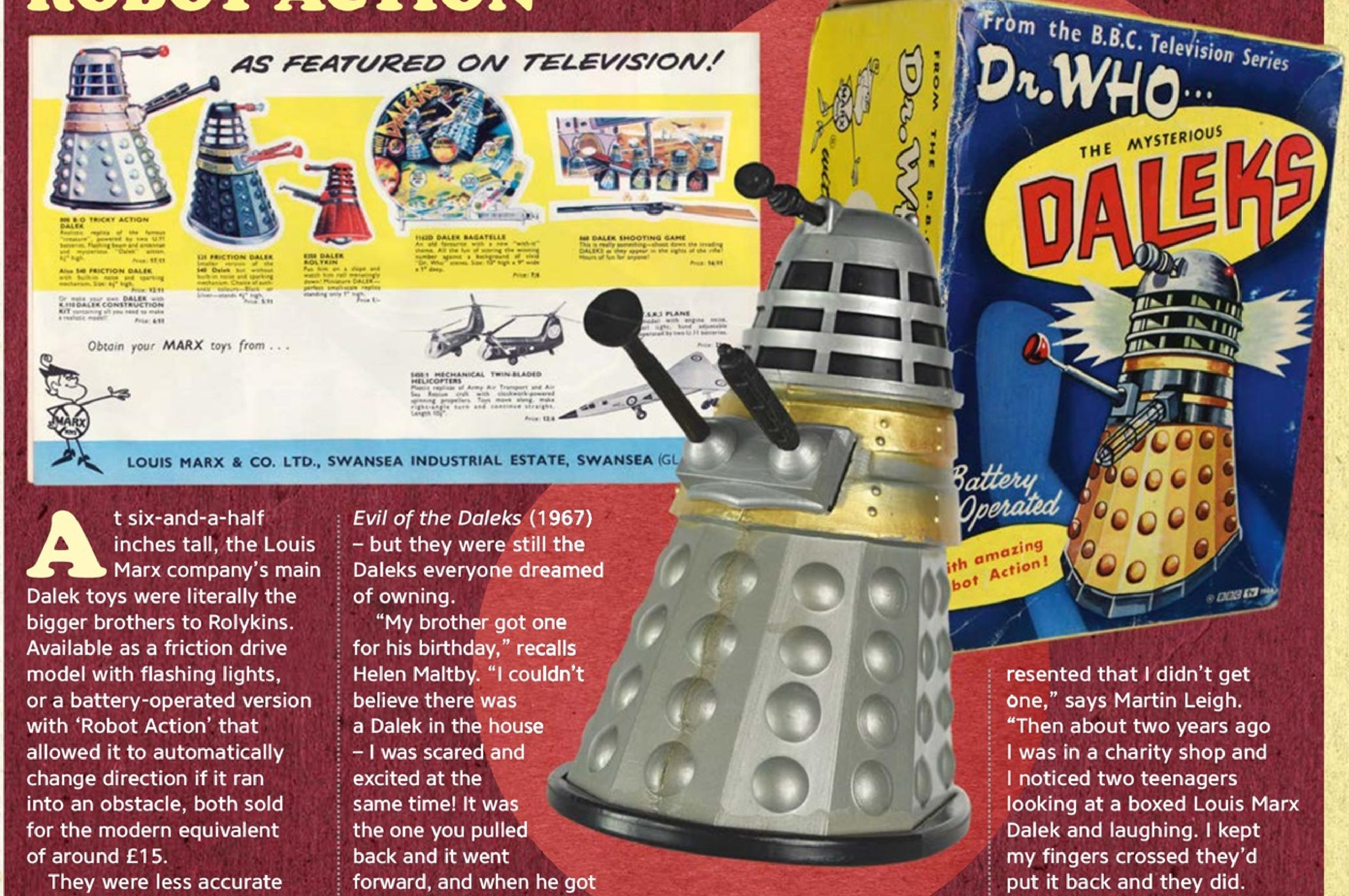
Priced at just one shilling – roughly 88 pence in today's money – and standing just one inch tall, Louis Marx's Dalek Rolykins were the affordable face of Dalekmania, selling over a million units within a year of their launch in 1965. They were also unusually accurate for an early Dalek toy, and with the ball bearing concealed in their base allowing them to glide along like their television counterparts, it's hardly surprising they were so popular.

"A Dalek – any Dalek – was all I wanted for Christmas in 1965. I was obsessed!" remembers Dave Bronson. "Rolykins must have been all that was left in the shops but I loved mine so much. It was my best Christmas present ever and I still think about it when I see news stories about the big new toy selling out."

The Rolykins range encompassed everything from Disney characters to the football mascot World Cup Willie – and sometimes even the most generous relative neither knew nor cared about the difference. "For my birthday I got a red Dalek and Robin from *Batman*," says Lorna Chirk. "I remember looking at them and wondering how they went together. I've no idea what adventures I came up with for them." Martin Paul, on the other hand, had to pit a silver Dalek against characters from

> *"A Dalek – any Dalek – was all I wanted for Christmas in 1965. I was obsessed!"*
> **DAVE BRONSON**

ROBOT ACTION


AS FEATURED ON TELEVISION!
Obtain your MARX toys from . . .
LOUIS MARX & CO. LTD., SWANSEA INDUSTRIAL ESTATE, SWANSEA (GL
From the B.B.C. Television Series
Dr. WHO...
THE MYSTERIOUS
DALEKS
Battery Operated
ith amazing
bot Action!

At six-and-a-half inches tall, the Louis Marx company's main Dalek toys were literally the bigger brothers to Rolykins. Available as a friction drive model with flashing lights, or a battery-operated version with 'Robot Action' that allowed it to automatically change direction if it ran into an obstacle, both sold for the modern equivalent of around £15.

They were less accurate than the Rolykins – although that didn't stop them from being used as props in *The Evil of the Daleks* (1967) – but they were still the Daleks everyone dreamed of owning.

"My brother got one for his birthday," recalls Helen Maltby. "I couldn't believe there was a Dalek in the house – I was scared and excited at the same time! It was the one you pulled back and it went forward, and when he got tired of it he gave it to me. I've still got it, but it's missing an arm or two nowadays."

Even fans who were frustrated at the time can still strike lucky. "I always resented that I didn't get one," says Martin Leigh. "Then about two years ago I was in a charity shop and I noticed two teenagers looking at a boxed Louis Marx Dalek and laughing. I kept my fingers crossed they'd put it back and they did. I was at the counter so fast it must have looked like an emergency temporal shift!"

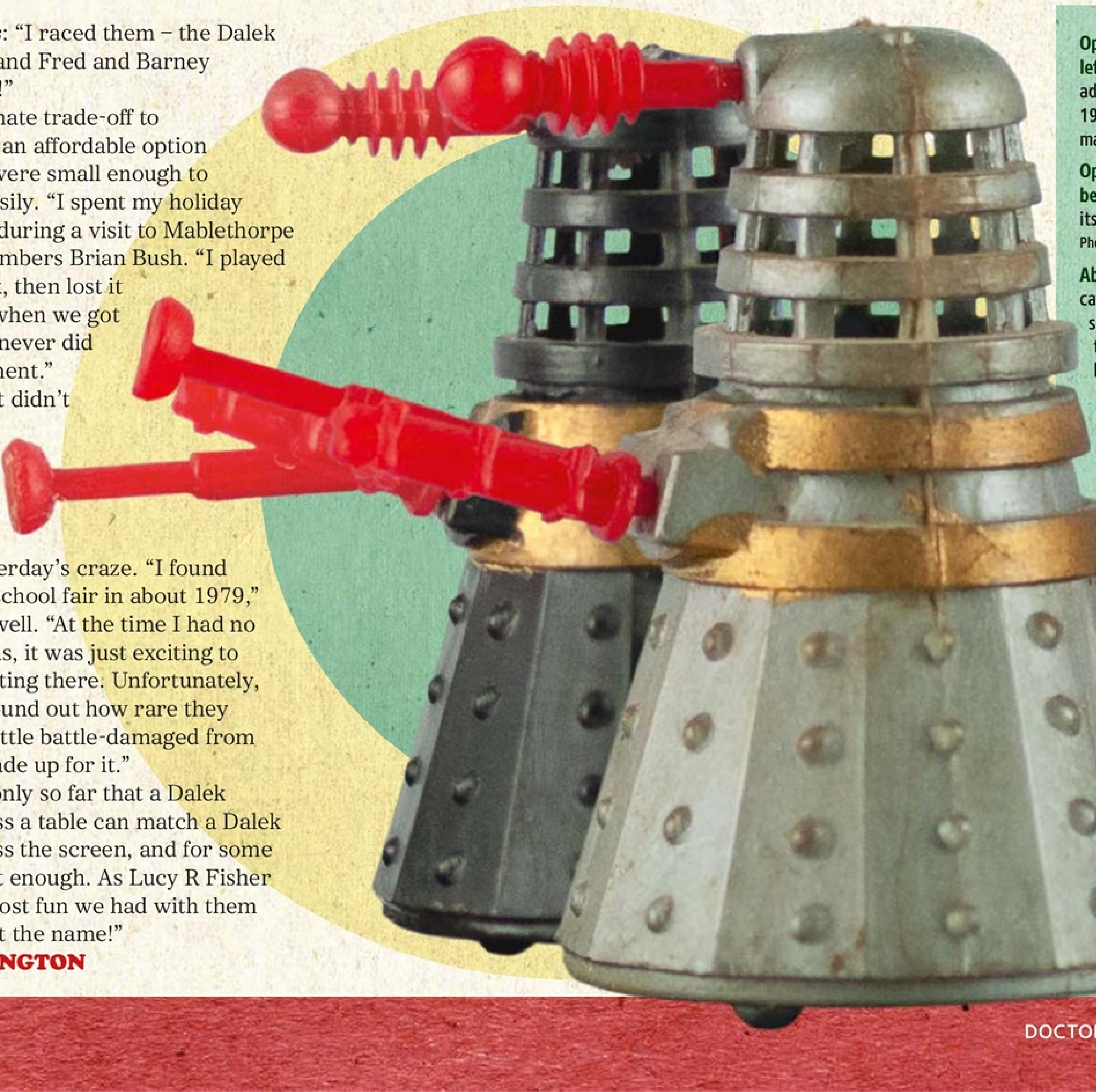
The Flintstones: "I raced them – the Dalek went one way and Fred and Barney went the other!"

The unfortunate trade-off to Rolykins being an affordable option was that they were small enough to mislay quite easily. "I spent my holiday money on one during a visit to Mablethorpe in 1965," remembers Brian Bush. "I played with it all week, then lost it straight away when we got back home... I never did find a replacement."

Rolykins that didn't get lost now fetch a tidy sum, but there was a time when they were yesterday's craze. "I found a Rolykin at a school fair in about 1979," says Paul Fretwell. "At the time I had no idea what it was, it was just exciting to find a Dalek sitting there. Unfortunately, by the time I found out how rare they were it was a little battle-damaged from the games I made up for it."

But there's only so far that a Dalek trundling across a table can match a Dalek trundling across the screen, and for some that just wasn't enough. As Lucy R Fisher puts it, "The most fun we had with them was laughing at the name!"

TIM WORTHINGTON



Opposite page above left: Louis Marx products advertised in the March 1965 issue of trade magazine *Games & Toys*.

Opposite page centre and below: A red Rolykin and its original packaging.
Photos © Helen Solomon.

Above left: A Louis Marx catalogue from 1965, showing just a fraction of the toys available at the height of Dalekmania.

Above centre and right: A Louis Marx Dalek "with amazing Robot Action", alongside a colourful box.

Left: Black and silver Rolykins.
Photos © Helen Solomon.

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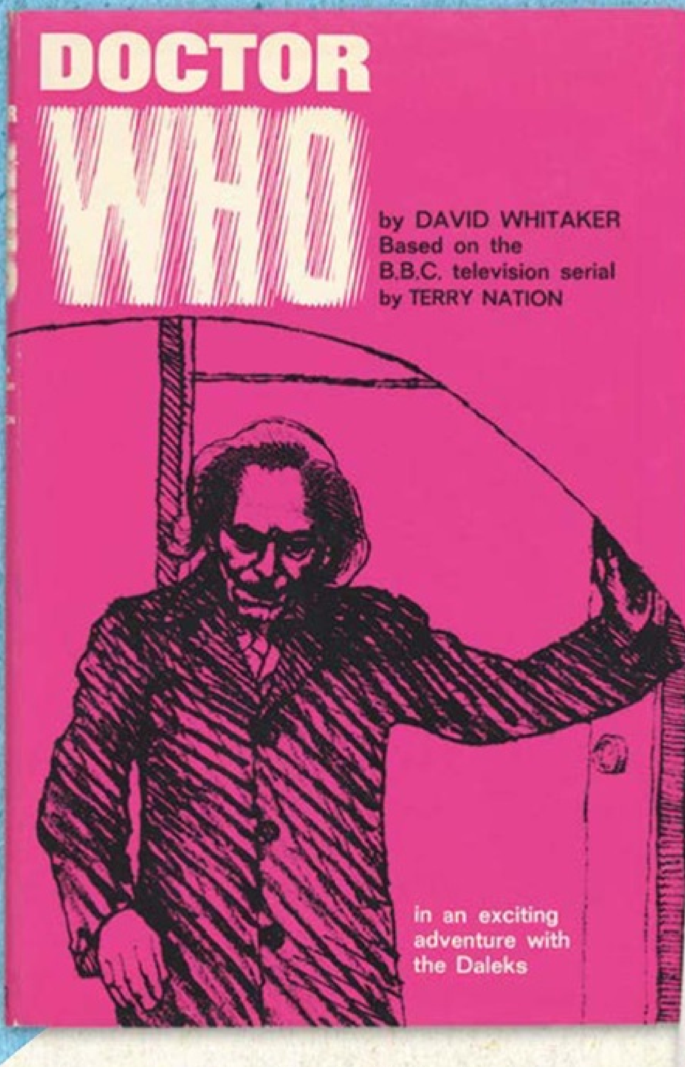
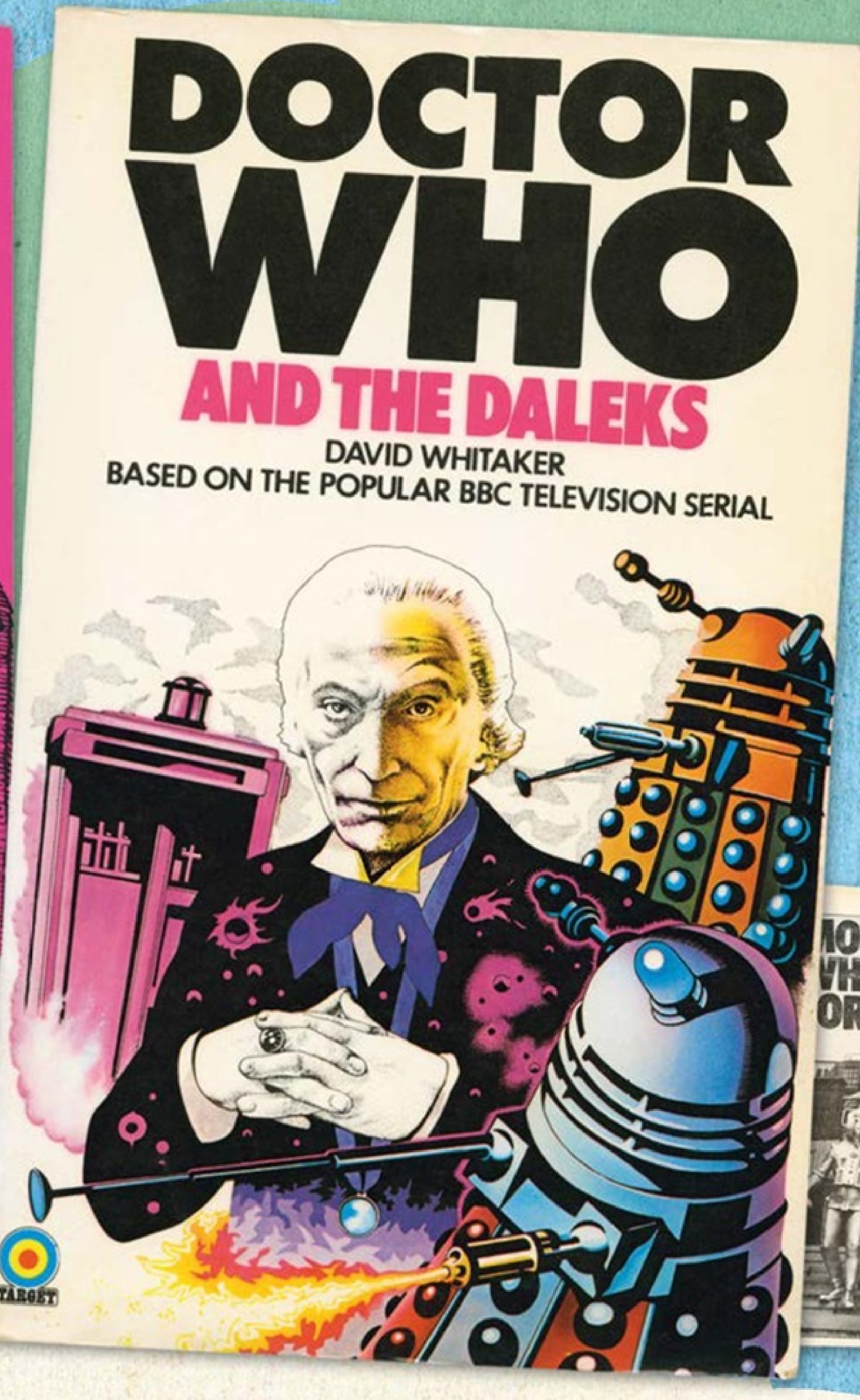
Doctor Who and the Daleks





Far left: The first *Doctor Who* novelisation, *Doctor Who in an exciting adventure with the Daleks*, published in hardback by Frederick Muller on 12 November 1964. Cover art by Arnold Schwartzman.

Left: *Doctor Who and the Daleks* was published by Target Books on 2 May 1973, with a cover by Chris Achilleos.

Below: A spread from *The Doctor Who Monster Book*, published by Target in November 1975.

Bottom left: Ian (William Russell) and Barbara (Jacqueline Hill) meet the Doctor (William Hartnell) in *An Unearthly Child* (1963).

ONSTERS
HO CAME BACK
OR MORE!
THE
CYBERMEN

In May 1973, the first three *Doctor Who* novelisations were published under the Target imprint. They were reprints of 1960s titles but spearheaded a more extensive range of new books.

For many fans, the most enticing of the initial trio was *Doctor Who and the Daleks* by David Whitaker. The book was based on Terry Nation's first Dalek story and boasted beautiful cover art by Chris Achilleos. In the 2020 anthology *You on Target* Ken Shinn recalls, "As a child, it gripped me with its simple, direct power. The TARDIS, pulsing into existence to save the day: the Daleks, looming and blasting away… the Doctor taking centre stage."

> "A a child, it gripped me with its simple, direct power."
> KEN SHINN

Whitaker's story – memorably told from Ian Chesterton's first-person perspective – aroused delight but also confusion. Whitaker invented a whole new opening to the adventure, in which Ian and Barbara first encounter the Doctor, and added a glass Dalek, inside which the mutant occupant can be seen dancing with rage. "I knew about *An Unearthly Child*," says Nick Milton, "so I recall being a bit confuzzled with the alternate Barnes Common meeting and wondered which one was the 'true' version. My word, how those Target books could confuse a young fan!"

The Target range went from strength to strength, incorporating non-fiction alongside over 150 further novelisations. The *Doctor Who Monster Book* (1975), for example, still elicits pangs of nostalgia for many fans. As a dyslexic child, I could spend hours poring over its largely photographic catalogue of creatures. Eventually more than 13 million Target books would be sold and the range earned an enduring place in many fans' hearts.

Doctor Who and the Daleks was voted the fans' favourite book in a **Doctor Who Magazine** poll conducted in 2003, and for some it remains the definitive introduction to the Daleks. "The TV story and the film now seem like adaptations of the novel to me, rather than the other way round," says Johanna Hansen. "I suppose I can't pay it any higher tribute than that." **OLIVER WAKE**

Talking Daleks

Manufactured in Japan by Tomy for the Leicester-based firm Palitoy, this 1970s classic used Tomy's voice playback system, a mechanism deployed in such diverse toys as *Z Cars* patrol vehicles and the Batmobile. The Dalek's exciting vocal gimmick of four different phrases (not just "Exterminate!") provided hours of squawk-voiced childhood fun. Until the batteries ran out, anyway.

Big Finish writer Ian Potter remembers them well. "I enjoyed multiple presses in an attempt to get 'What are your orders?' 'Attack! Attack! Attack!' or 'You will obey!' to come across as a conversation," he says. "Also, worn-out batteries were excellent for that dying Dalek sound."

Ian Morgan couldn't bear to be parted from his. "I had a red one," he remembers. "He went everywhere with me. Until Palitoy's Talking K9 came along, that is, when I'm afraid the pooch took precedence over the metal meanie."

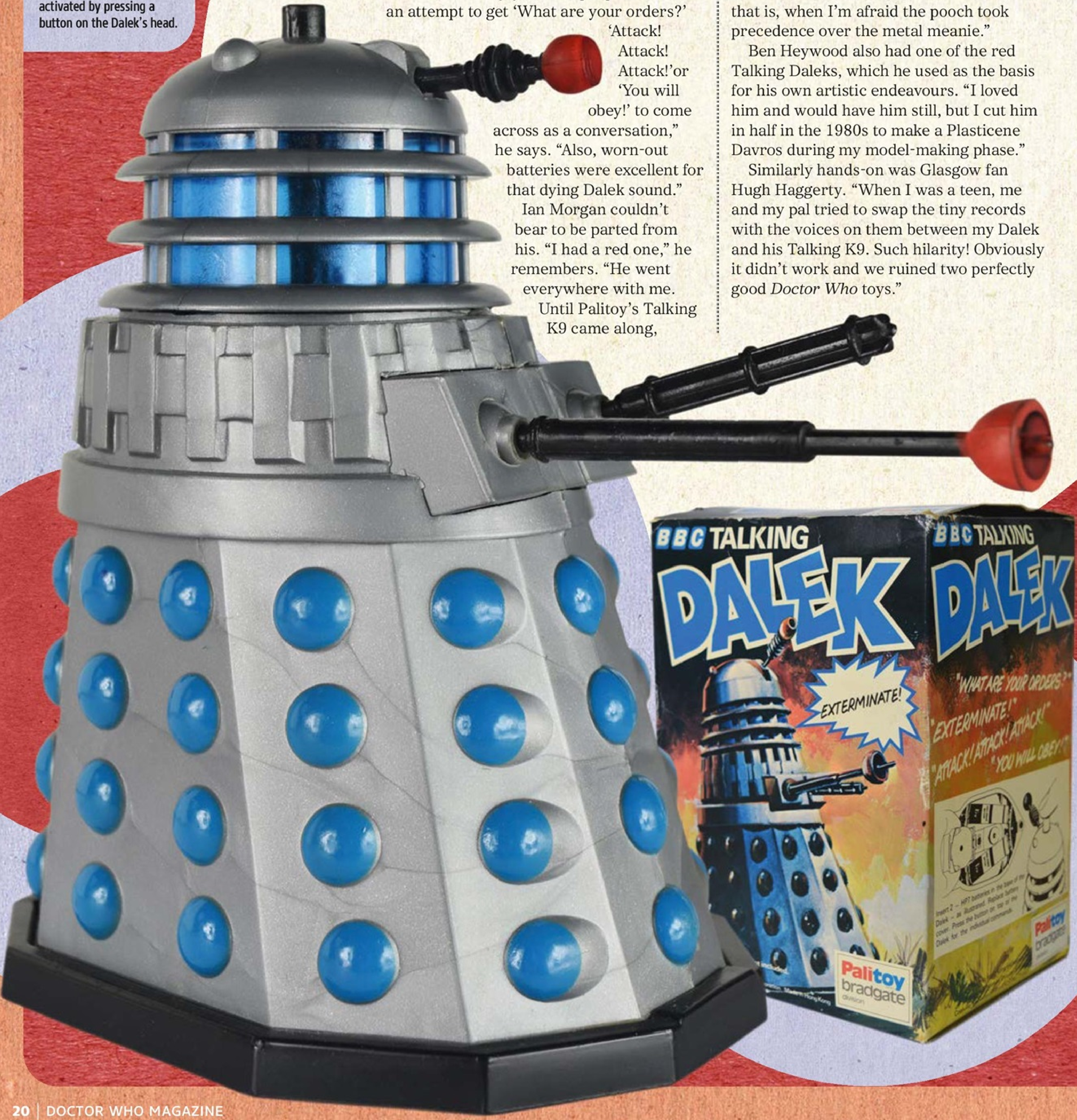
Ben Heywood also had one of the red Talking Daleks, which he used as the basis for his own artistic endeavours. "I loved him and would have him still, but I cut him in half in the 1980s to make a Plasticene Davros during my model-making phase."

Similarly hands-on was Glasgow fan Hugh Haggerty. "When I was a teen, me and my pal tried to swap the tiny records with the voices on them between my Dalek and his Talking K9. Such hilarity! Obviously it didn't work and we ruined two perfectly good *Doctor Who* toys."

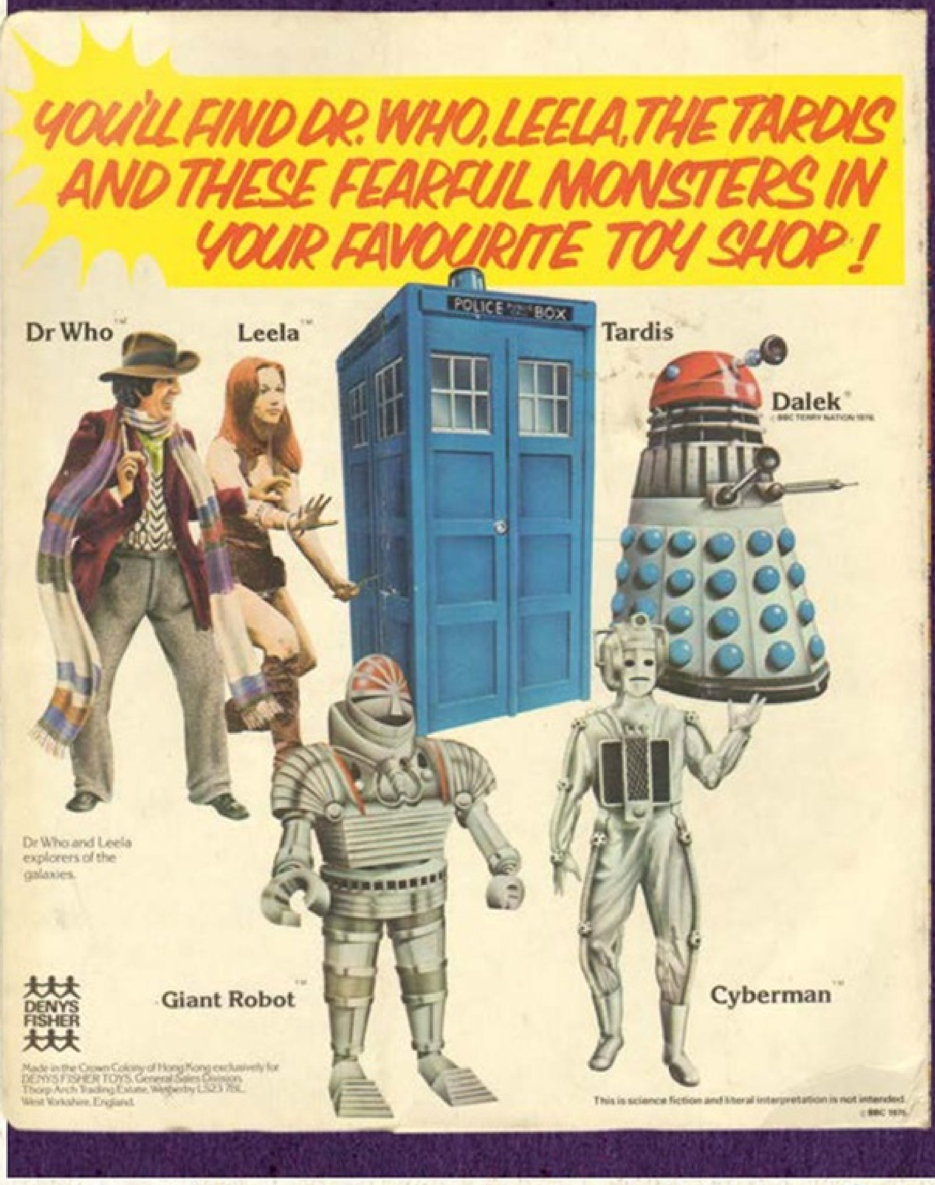
DOCTOR WHO
TALKING K-9
Press the control panel on K-9's back and he talks! Lots of K-9 phrases.
WHAT ARE YOUR INSTRUCTIONS
K-9
Palitoy
Uses 1 HP7 battery, not included

Right: The box for Palitoy's Talking K9.

Below left and right: The silver version of Palitoy's Talking Dalek and its original packaging. The voice function was activated by pressing a button on the Dalek's head.


BBC TALKING
DALEK
EXTERMINATE!
"WHAT ARE YOUR ORDERS?"
"EXTERMINATE!"
"ATTACK! ATTACK! ATTACK!"
"YOU WILL OBEY!"
Palitoy
bradgate

GUYS AND DOLLS


YOU'LL FIND DR. WHO, LEELA, THE TARDIS AND THESE FEARFUL MONSTERS IN YOUR FAVOURITE TOY SHOP!
Dr Who
Leela
Tardis
Dalek
POLICE BOX
Dr Who and Leela explorers of the galaxies.
Giant Robot
Cyberman
DENYS FISHER
This is science fiction and literal interpretation is not intended.

Sadly the Talking Dalek had no one to play with (bar a few *Planet of the Apes* figures that could pass for Ogrons) until Denys Fisher launched a range of nine-inch *Doctor Who* figures for Christmas 1977. The range included a fixed-grin Fourth Doctor, a wildly bouffant-haired Leela, an impressive K1 robot and a Cyberman with an infamously inaccurate nose. Palitoy's Daleks quickly found themselves press-ganged into their company, as retailers rebuffed Denys Fisher's red-domed mute effort for the established toy with the novel vocal talents.

Michael Stevens, the BBC's *Doctor Who* audio range editor, received the set for Christmas 1978. "They were played with practically every day in my pre-teen years," he fondly recalls. "I used to record the latest week's episode on my portable cassette player, then re-enact the scenes using the soundtrack and the figures. Scotty from *Star Trek* stood in for Romana – I'd been discouraged from having the Leela figure. My mum and dad didn't think it quite right for a boy to play with what was essentially a female 'dolly' with unfeasibly big hair. That Christmas, Leela stayed on the shelf."

> *"I had a red one. he went everywhere with me until Palitoy's Talking K9 came along."* **IAN POTTER**

Above left: The back of the packaging for Denys Fisher's Giant Robot showed all the figures available in the range.

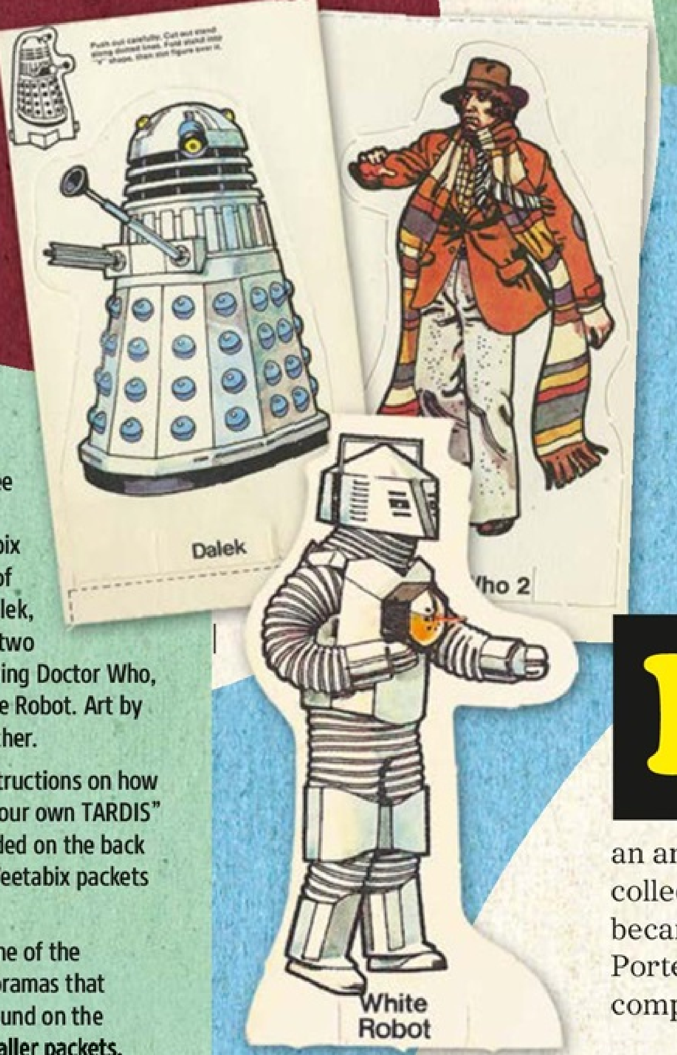
Above right: Denys Fisher's Giant Robot and Leela toys.

Left: The red version of Palitoy's Talking Dalek.

Doctor Who Magazine's onetime book reviewer and prog rock devotee Dave Owen had a friend who got weirdly inventive with his Dalek. "I was very pleased my mate Terry could tape me the first two Yes albums," he explains. "When I went to get my C90 back it turned out he was taping them a song at a time. He'd finish them off while I was at his house, where I realised with horror he was using the built-in microphone on his cassette recorder. We sat silently while side two of *Time and a Word* was recorded, then, in the gap between two tracks, he pressed the button on the dome of his Talking Dalek. He'd been doing this all along. I erased the tape as soon as I got home."

The Talking Dalek was still around in 1983, when collector Lee Thacker picked up two reasonably priced examples. "I bought them from a dealer at Longleat's 20th anniversary bash. They both turned out to be red models. I never got over that crushing disappointment. I think the dealer told us there were one silver and one red inside, but we didn't check. Either way, I now have two red Talking Daleks, and major trust issues."
ALASTAIR McGOWN

Weetabix Cards


Push out carefully. Cut out stand along dotted lines. Fold stand into "V" shape, then slot figure over it.
Dalek
Who 2
White Robot

Right: Three cards from the Weetabix collection of 1975: A Dalek, one of the two cards showing Doctor Who, and a White Robot. Art by Gordon Archer.

Below: Instructions on how to "Make your own TARDIS" were included on the back of larger Weetabix packets in 1975.

Bottom: One of the cut-out dioramas that could be found on the back of smaller packets.

No marketing slogan haunts a generation of *Doctor Who* fans quite like "Have *you* had your daily wheat?"

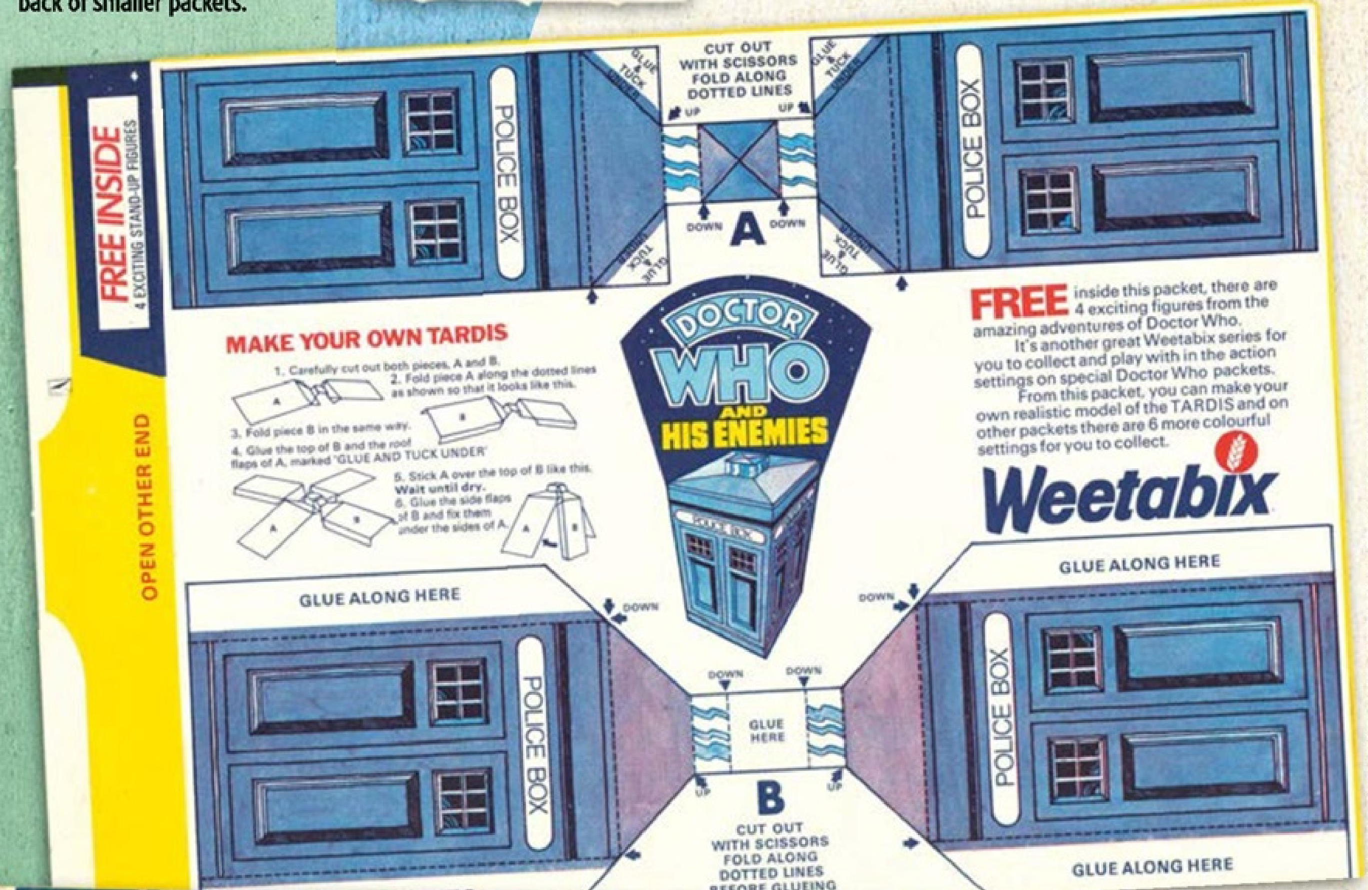
It wasn't so much a nutritional reminder as an anxious prompt for any kid with the collecting gene. "Chomping dry Weetabix became the norm for a while," says John Porter, remembering the scramble to complete the set of 24 cards, scattered like the Key to Time across the shelves of Britain's supermarkets.

Launched in 1975 and capitalising on the newly minted phenomenon of Tom Baker, Weetabix's 'Doctor Who and his Enemies' campaign proved highly collectable. Long before the VHS range, in the days when only a handful of Target novelisations existed, it offered a way to assemble your very own *Doctor Who* universe in glorious, eye-popping colour.

Friends and foes were captured in these card effigies. Gordon Archer's impeccable art conferred iconic status on every subject, even those only dimly recalled, if they were remembered at all – the White Robot from *The Mind Robber* (1968), for instance, who looked like a malevolent cluster of vacuum cleaner parts and was all the more tantalising for seeming so mysterious.

Sarah Jane Smith was there, dashing dangerwards, notebook in hand, the essence of plucky girl reporter. Tom Baker's

> **"One day my mum caught me in the supermarket trying to prise the cards out of a pack." TIM RIDEOUT**


FREE INSIDE
4 EXCITING STAND-UP FIGURES
OPEN OTHER END
CUT OUT WITH SCISSORS FOLD ALONG DOTTED LINES
GLUE & TUCK UNDER
UP
DOWN
POLICE BOX
A
B
DOCTOR WHO AND HIS ENEMIES
GLUE ALONG HERE
GLUE HERE
CUT OUT WITH SCISSORS FOLD ALONG DOTTED LINES BEFORE GLUEING
Weetabix

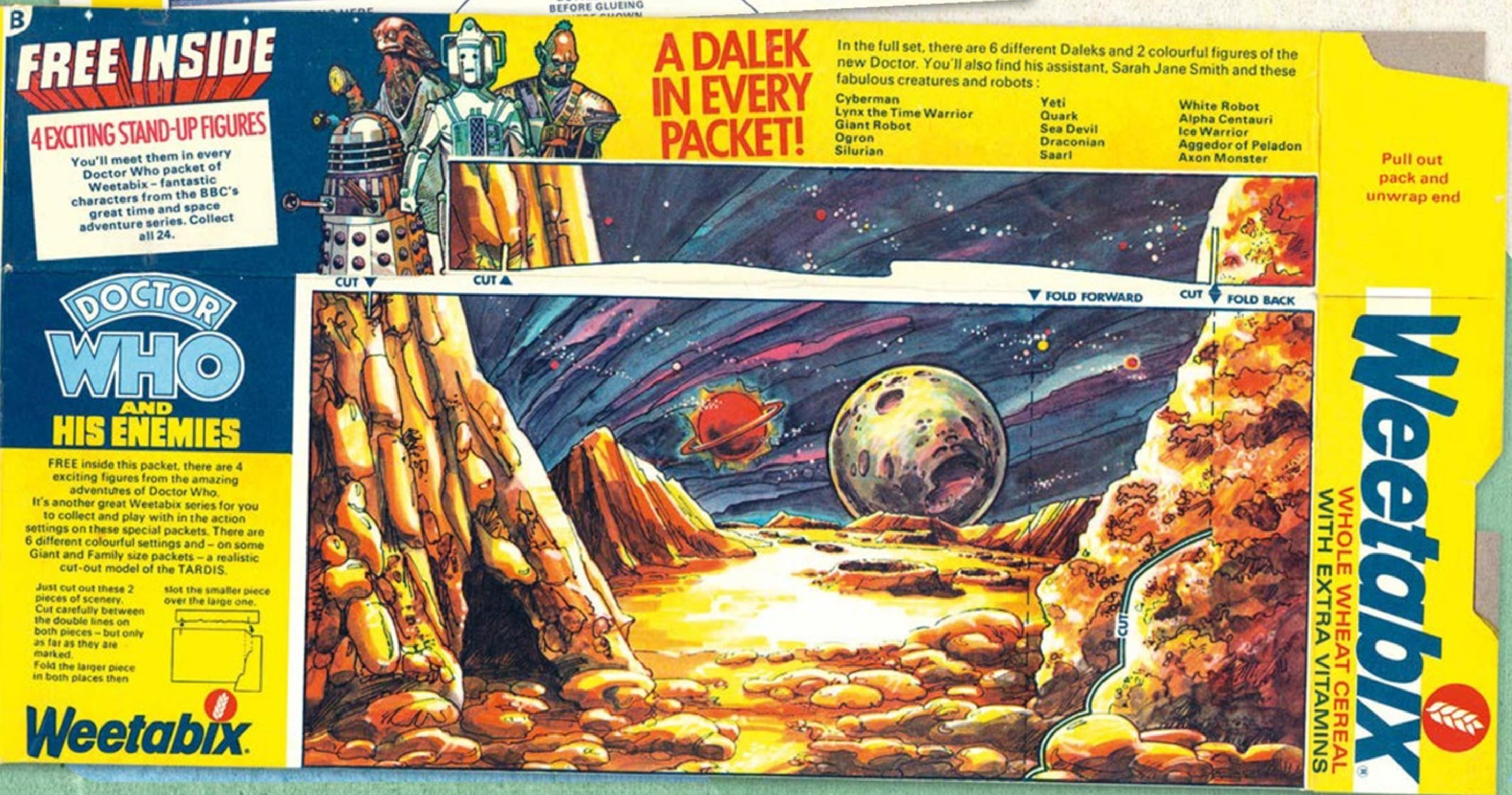
MAKE YOUR OWN TARDIS

1. Carefully cut out both pieces, A and B.
2. Fold piece A along the dotted lines as shown so that it looks like this.
3. Fold piece B in the same way.
4. Glue the top of B and the roof flaps of A, marked 'GLUE AND TUCK UNDER'
5. Stick A over the top of B like this. Wait until dry.
6. Glue the side flaps of B and fix them under the sides of A.

FREE inside this packet, there are 4 exciting figures from the amazing adventures of Doctor Who.

It's another great Weetabix series for you to collect and play with in the action settings on special Doctor Who packets.

From this packet, you can make your own realistic model of the TARDIS and on other packets there are 6 more colourful settings for you to collect.


B
FREE INSIDE
4 EXCITING STAND-UP FIGURES
A DALEK IN EVERY PACKET!
CUT
FOLD FORWARD
FOLD BACK
Pull out pack and unwrap end
DOCTOR WHO AND HIS ENEMIES
Weetabix
WHOLE WHEAT CEREAL WITH EXTRA VITAMINS

You'll meet them in every Doctor Who packet of Weetabix – fantastic characters from the BBC's great time and space adventure series. Collect all 24.

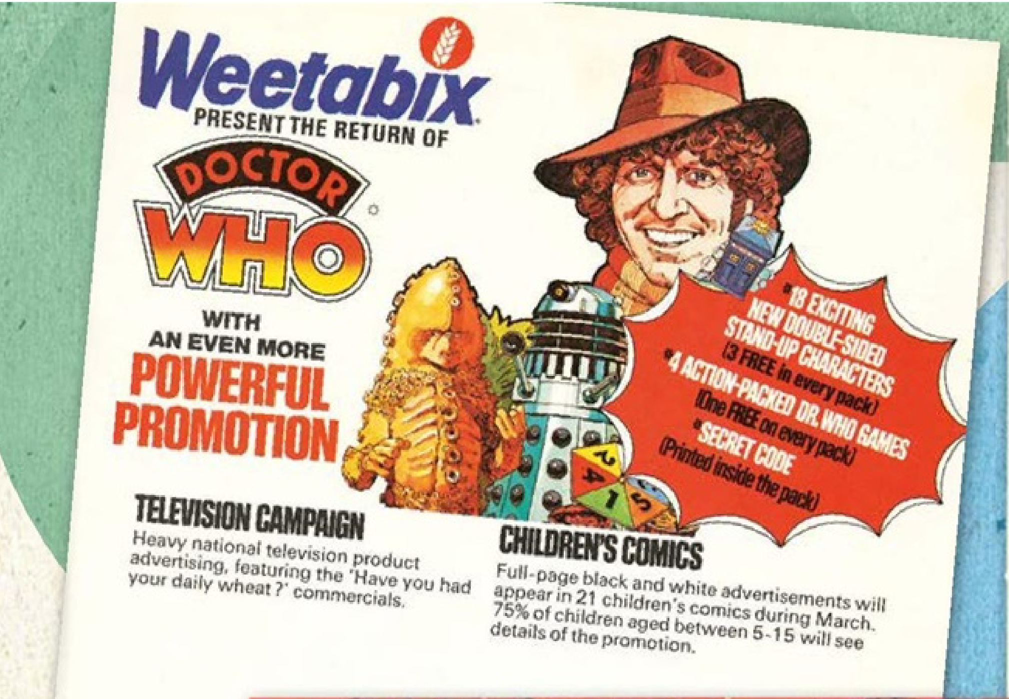
In the full set, there are 6 different Daleks and 2 colourful figures of the new Doctor. You'll *also* find his assistant, Sarah Jane Smith and these fabulous creatures and robots :

Cyberman
Lynx the Time Warrior
Giant Robot
Ogron
Silurian
Yeti
Quark
Sea Devil
Draconian
Saarl
White Robot
Alpha Centauri
Ice Warrior
Aggedor of Peladon
Axon Monster

FREE inside this packet, there are 4 exciting figures from the amazing adventures of Doctor Who.

It's another great Weetabix series for you to collect and play with in the action settings on these special packets. There are 6 different colourful settings and – on some Giant and Family size packets – a realistic cut-out model of the TARDIS.

Just cut out these 2 pieces of scenery. Cut carefully between the double lines on both pieces – but only as far as they are marked. Fold the larger piece in both places then slot the smaller piece over the large one.



Weetabix PRESENT THE RETURN OF DOCTOR WHO

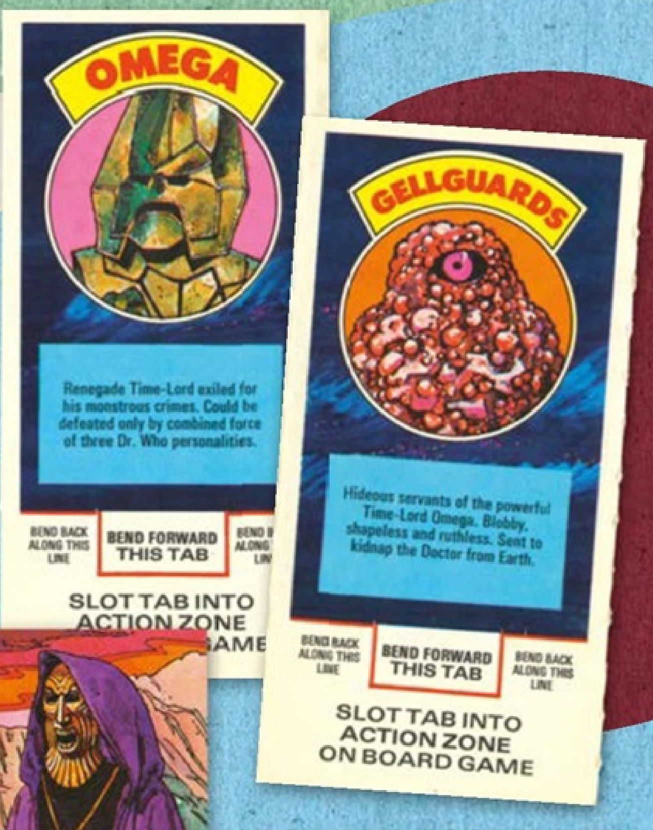
WITH AN EVEN MORE POWERFUL PROMOTION

*18 EXCITING NEW DOUBLE-SIDED STAND-UP CHARACTERS (3 FREE in every pack)
*4 ACTION-PACKED DR. WHO GAMES (One FREE on every pack)
*SECRET CODE (Printed inside the pack)

TELEVISION CAMPAIGN
Heavy national television product advertising, featuring the 'Have you had your daily wheat?' commercials.

CHILDREN'S COMICS
Full-page black and white advertisements will appear in 21 children's comics during March. 75% of children aged between 5-15 will see details of the promotion.

A unit like this packs a lot of sales into very little space.

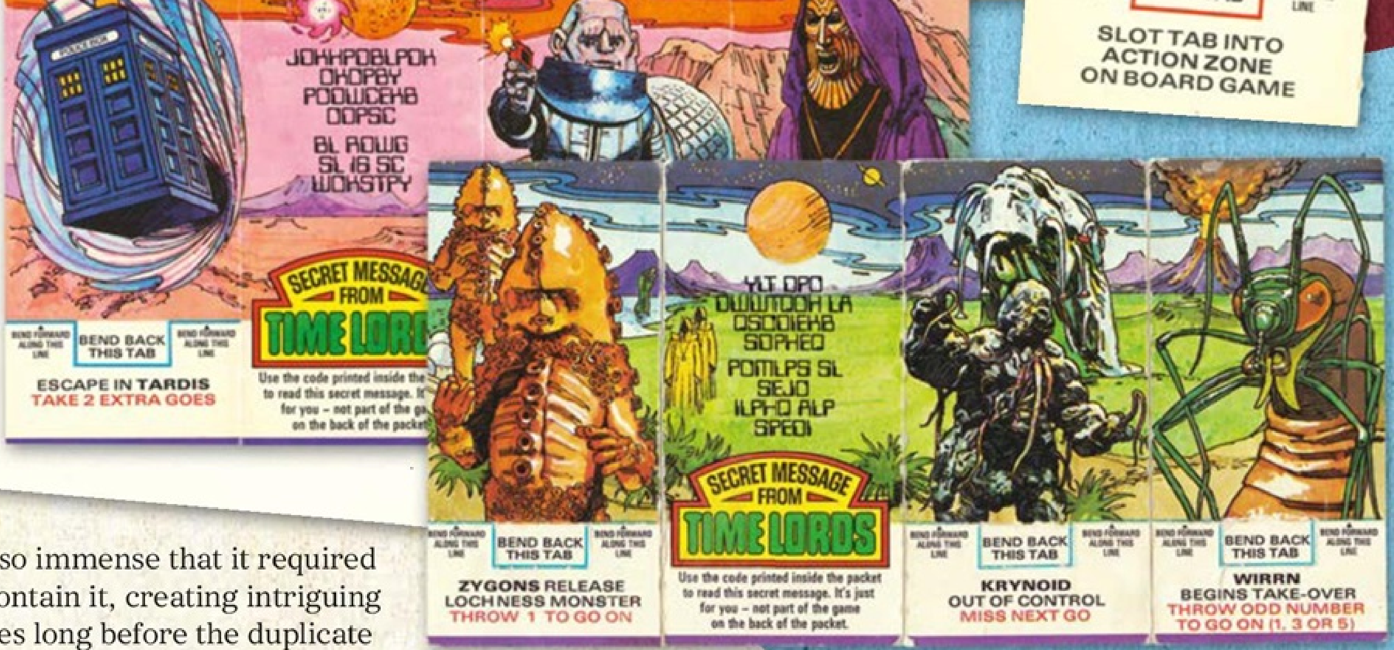


Renegade Time-Lord exiled for his monstrous crimes. Could be defeated only by combined force of three Dr. Who personalities.

GELLGUARDS

Hideous servants of the powerful Time-Lord Omega. Blobby, shapeless and ruthless. Sent to kidnap the Doctor from Earth.

BEND BACK ALONG THIS LINE
BEND FORWARD THIS TAB
SLOT TAB INTO ACTION ZONE ON BOARD GAME



SECRET MESSAGE FROM TIME LORDS
BEND FORWARD ALONG THIS LINE
BEND BACK THIS TAB
ESCAPE IN TARDIS
TAKE 2 EXTRA GOES
ZYGONS RELEASE LOCHNESS MONSTER
THROW 1 TO GO ON
KRYNOID
OUT OF CONTROL
MISS NEXT GO
WIRRN
BEGINS TAKE-OVER
THROW ODD NUMBER TO GO ON (1, 3 OR 5)

Use the code printed inside the packet to read this secret message. It's just for you – not part of the game on the back of the packet.

charisma was so immense that it required two cards to contain it, creating intriguing play possibilities long before the duplicate Doctor of *Journey's End* (2008). And, of course, there was "A Dalek in every pack!", surely the greatest promise in breakfast cereal history.

The backs of the packets provided dioramas – evocative planetscapes of swamps and caves and futuristic cities under alien skies. The more adventurous could construct their own TARDIS with kitchen scissors and a tube of Copydex.

The Weetabix campaign didn't just weaponise pester-power in the aisles of Fine Fare. It also instilled moral lessons. "One day my mum caught me in the supermarket trying to prise the cards out of a pack," confesses Tim Rideout. "She asked me how I would feel if we bought a box with no cards in it. I was devastated and put the cards back." Twitter user 'Roundels' recalls "crumbling two Weetabix bricks into the kitchen bin just to get through a pack so I could complete the set quicker. I instantly regretted it as a huge cloud of guilt descended upon me!"

A second series of cards followed in 1977, given additional play value by cut-out board games printed on the packs. While the original characters floated in a blank white void that could have been the Mind Robber's domain, the shared backdrops of the sequel set forged strange alliances: Zygons, Krynoids and Wirrn, united like the planet-threatening equivalent of a rock supergroup. The Time Lords, meanwhile, sent secret messages to be cracked, a cinch for a generation of codebreakers raised on the likes of *Warlord* comic.

The ultimate in ephemera, these giveaways remain a treasured part of the *Doctor Who* story, each flimsy slice of card a potent hit of nostalgia. "I have them framed on my wall," says Ryan Hall, proudly. **NICK SETCHFIELD**

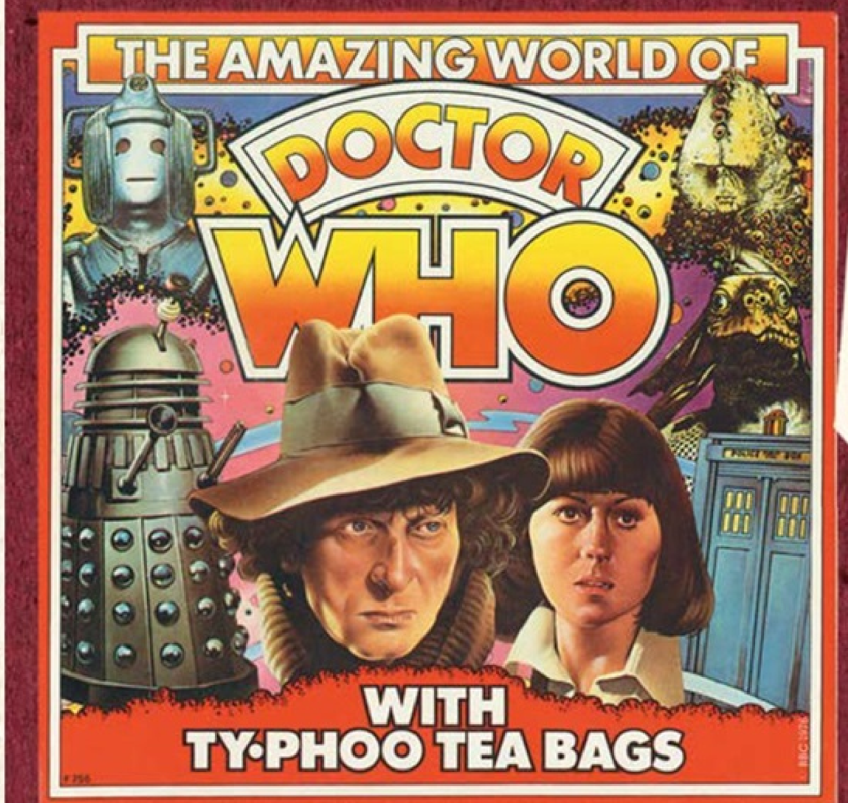
Far left: A document issued to sales reps for the 1977 Weetabix campaign.

Left: The backs of two cards from the 1977 series featuring Omega and one of the Gellguards (sic), both from *The Three Doctors* (1972-73).

Below left: The front of two sets of cards from 1977, featuring the TARDIS, Styre (from *The Sontaran Experiment*, 1975), Hieronymous (from *The Masque of Mandragora*, 1976), Zygons (from *Terror of the Zygons*, 1975), a Krynoid (from *The Seeds of Doom*, 1976) and a Wirrn (from *The Ark in Space*, 1975). Art by Gordon Archer.

Bottom: A window sticker for the Typhoo *Doctor Who* promotion of July to September 1976, art by Chris Achilleos; and the Typhoo cards for Sarah Jane Smith (from *Pyramids of Mars*, 1975) and *Revenge of the Cybermen* (1975).

TEA SET



Between the two sets of Weetabix cards, the heatwave summer of 1976 saw Typhoo's 'The Amazing World of *Doctor Who*' promotion, offering 12 "space-age cards" in branded packets of tea.

These curiously octagonal collectables showcased everyone from a sulky, shotgun-wielding Sarah Jane Smith to a Cyberman looming in the shadows of the planet Voga. Once the set was complete you could send away for a magnificent poster by Chris Achilleos (the Doctor and Sarah surrounded by whirls and eddies of cosmic energy, with spaces to paste the cards below them) and a tie-in book created by World Distributors, publisher of the increasingly psychedelic *Doctor Who* annuals.

"Every time I get a whiff of tea bags I'm transported back to my 70s childhood, where I'm rifling through a box of Typhoo in search of a *Doctor Who* card," says George Cairns. "That promotion turned 11-year-old me into a lifelong tea drinker."

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BBC DOCTOR WHO

THE PATERNOSTER GANG

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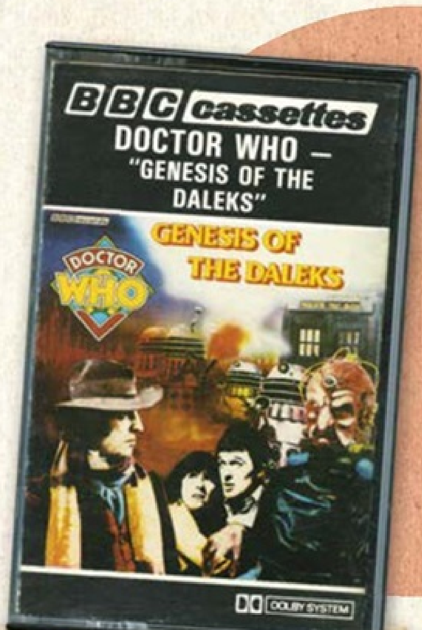
Genesis of the Daleks


BBC cassettes
DOCTOR WHO – "GENESIS OF THE DALEKS"
GENESIS OF THE DALEKS
DOCTOR WHO
DOLBY SYSTEM

It may seem strange in this world of Blu-rays and streaming, but when, in 1979, BBC Records released an abridged version of the four-year-old story *Genesis of the Daleks* it was the first chance many fans had to relive some actual *Doctor Who*. A generation listened to it again and again, so it's hardly surprising that so many fans remember the album with great fondness.

The LP or cassette was often bought as a souvenir of a trip to the *Doctor Who* exhibitions in Longleat and Blackpool. "It really leapt out," says Chris Weller. "I read the sleeve notes a dozen times or more on the car journey home and knew the entire story before I'd even heard it."

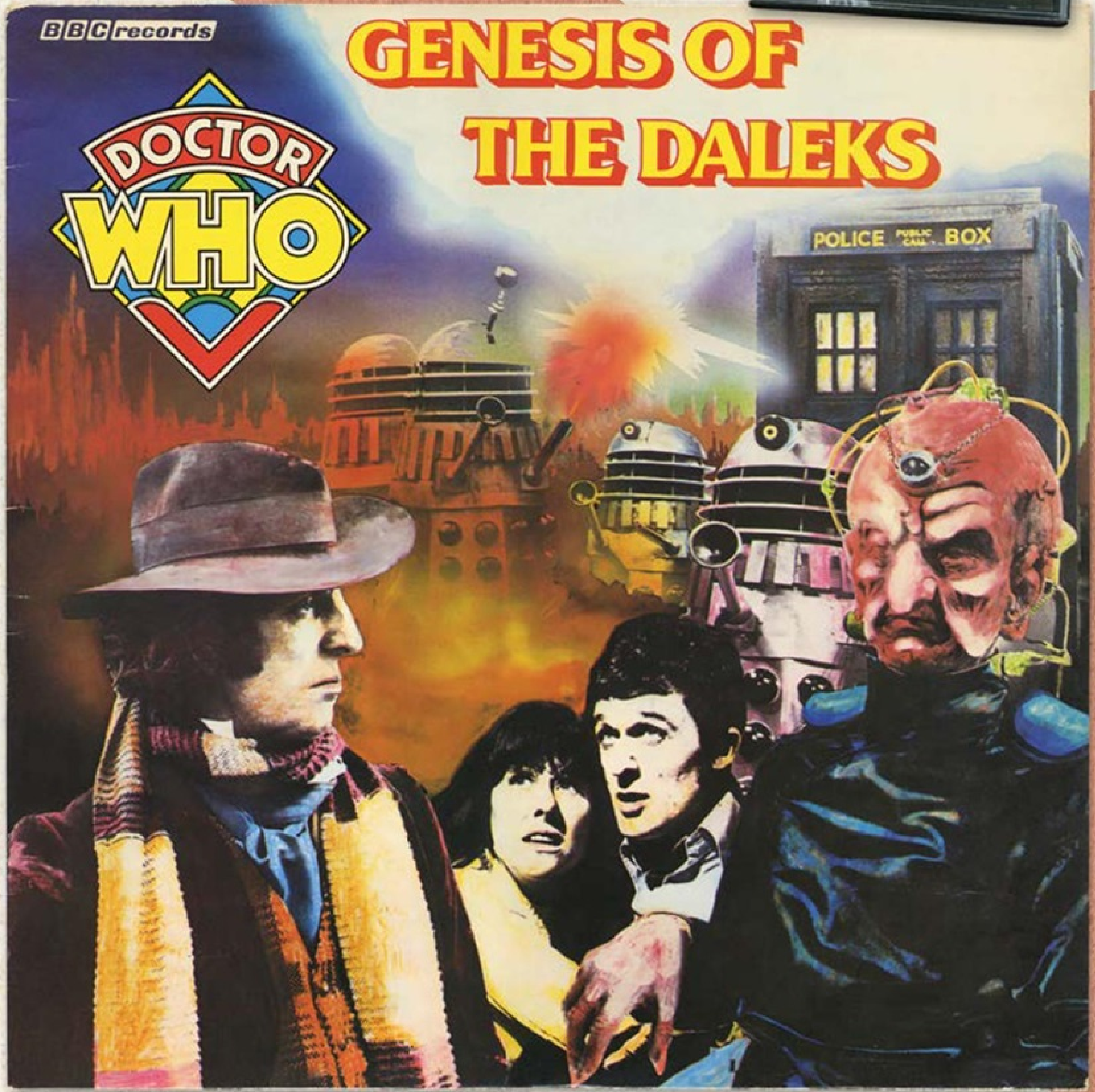
Mark Griffiths remembers that "It taught me the words 'countermanded', 'feasible' and 'attrition'. Also, after hearing so many bad cover versions of the *Doctor Who* theme, it was great to have the original – terrifying washes of white noise and all."

The white noise wasn't all that was terrifying. Chris has vivid memories of "all the ear-piercing screams – Gharman's death always needed the volume turned down."

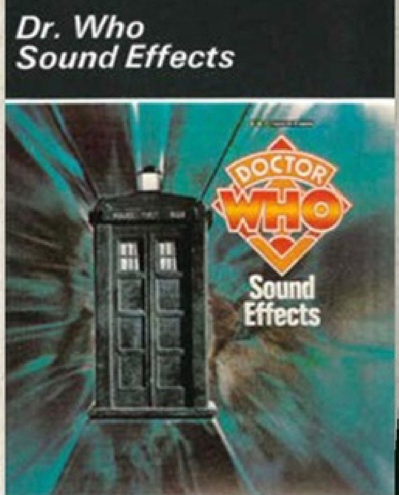
Tom Baker and Elisabeth Sladen also appeared in *The Pescatons*, an original *Doctor Who* story album released on vinyl by Argo three years earlier, in 1976. Martin Ruddock regularly listened on headphones during car journeys: "I loved the drawling sound of Bill Mitchell as Zor saying 'Doctor'."

For the truly dedicated there was 1978's *Doctor Who Sound Effects* record, though not everyone was convinced. "It was the only bit of *Doctor Who* I had," says James Skellern, "so I listened to it right through like it was a proper album. Once I asked Dad to put it on for a car journey – we got as far as *Metebelis III Atmosphere* before he threw the tape at me!"

Chris had less of a problem, though. "*Genesis of the Daleks* found an awkward but loved place between Frankie Goes to Hollywood and The Human League in my record collection." **TIM WORTHINGTON**


BBC records
GENESIS OF THE DALEKS
DOCTOR WHO
POLICE PUBLIC CALL BOX

> ***"It taught me the words 'countermanded', 'feasible' and 'attrition'."*** **MARK GRIFFITHS**

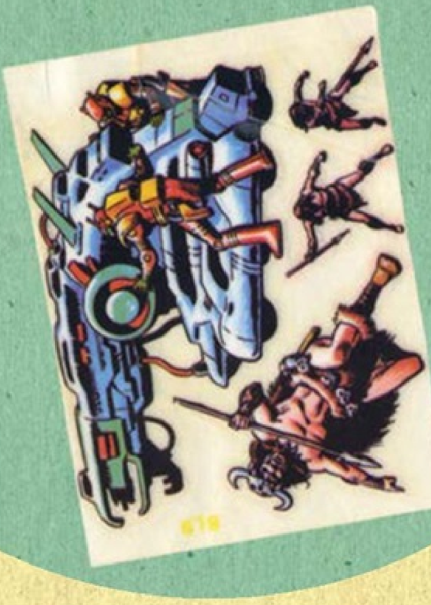

BBC cassettes
Dr. Who Sound Effects
DOCTOR WHO
Sound Effects
DOLBY SYSTEM

DOCTOR WHO
BBC records
REH 364 Mono
"GENESIS OF THE DALEKS"
STARRING TOM BAKER
WRITTEN BY TERRY NATION

Top, above and left: The audio cassette and vinyl record of *Genesis of the Daleks*. The album was first released on 5 September 1979. The front cover was a photo montage by Mario Moscardini.

Far left: The cassette version of 1978's *Doctor Who Sound Effects* album. The cover was designed by Andrew Prewett.

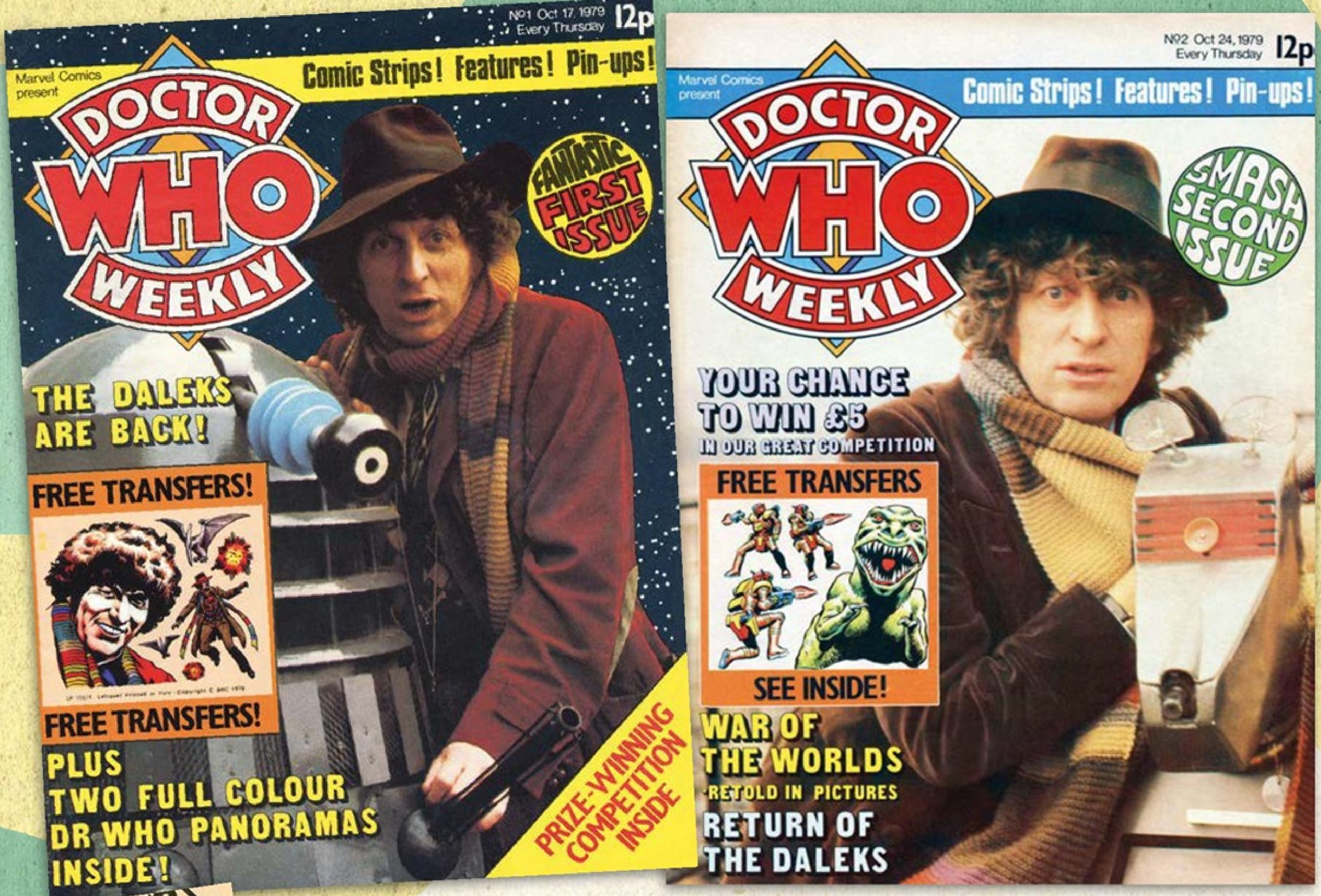
Doctor Who Weekly

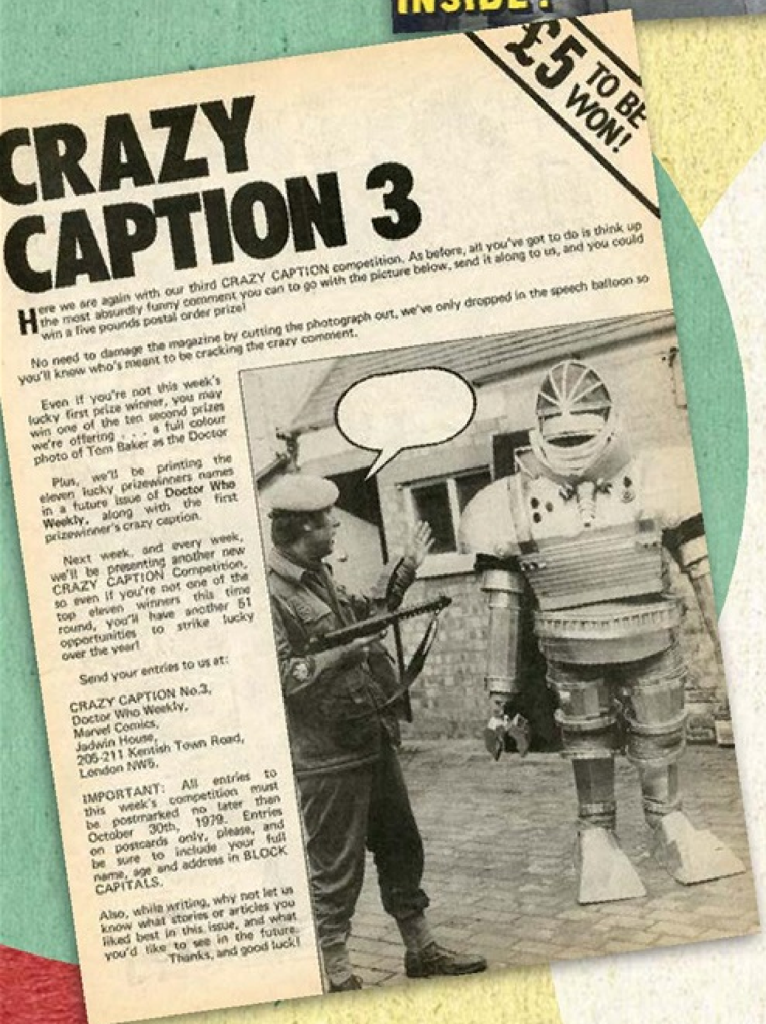


Above: The transfers that came free with *Doctor Who Weekly* issue 3, published 25 October 1979.

Right: The first two issues of *Doctor Who Weekly*, published 11 and 18 October 1979 respectively, both featured the then-current Doctor, Tom Baker, on the cover.

Below: The 'Crazy Caption' competition in issue 3 used a picture from *Robot* (1974-75).


Nº1 Oct 17 1979 Every Thursday 12p
Marvel Comics present
Comic Strips! Features! Pin-ups!
DOCTOR WHO WEEKLY
FANTASTIC FIRST ISSUE
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!
PRIZE-WINNING COMPETITION INSIDE
Nº2 Oct 24, 1979 Every Thursday 12p
Marvel Comics present
Comic Strips! Features! Pin-ups!
DOCTOR WHO WEEKLY
SMASH SECOND ISSUE
YOUR CHANCE TO WIN £5 IN OUR GREAT COMPETITION
FREE TRANSFERS
SEE INSIDE!
WAR OF THE WORLDS RETOLD IN PICTURES
RETURN OF THE DALEKS



£5 TO BE WON!

CRAZY CAPTION 3

Here we are again with our third CRAZY CAPTION competition. As before, all you've got to do is think up the most absurdly funny comment you can to go with the picture below, send it along to us, and you could win a five pounds postal order prize!

No need to damage the magazine by cutting the photograph out, we've only dropped in the speech balloon so you'll know who's meant to be cracking the crazy comment.

Even if you're not this week's lucky first prize winner, you may win one of the ten second prizes we're offering . . . a full colour photo of Tom Baker as the Doctor

Plus, we'll be printing the eleven lucky prizewinners names in a future issue of **Doctor Who Weekly**, along with the first prizewinner's crazy caption.

Next week, and every week, we'll be presenting another new CRAZY CAPTION Competition, so even if you're not one of the top eleven winners this time round, you'll have another 51 opportunities to strike lucky over the year!

Send your entries to us at:

CRAZY CAPTION No.3,
Doctor Who Weekly,
Marvel Comics,
Jadwin House,
205-211 Kentish Town Road,
London NW5.

IMPORTANT: All entries to this week's competition must be postmarked no later than October 30th, 1979. Entries on postcards only, please, and be sure to include your full name, age and address in BLOCK CAPITALS.

Also, while writing, why not let us know what stories or articles you liked best in this issue, and what you'd like to see in the future.
Thanks, and good luck!

On 11 October 1979, *Doctor Who* publishing changed forever. It was the date that Marvel Comics released the first issue of *Doctor Who Weekly*, an entire publication devoted to the TV series.

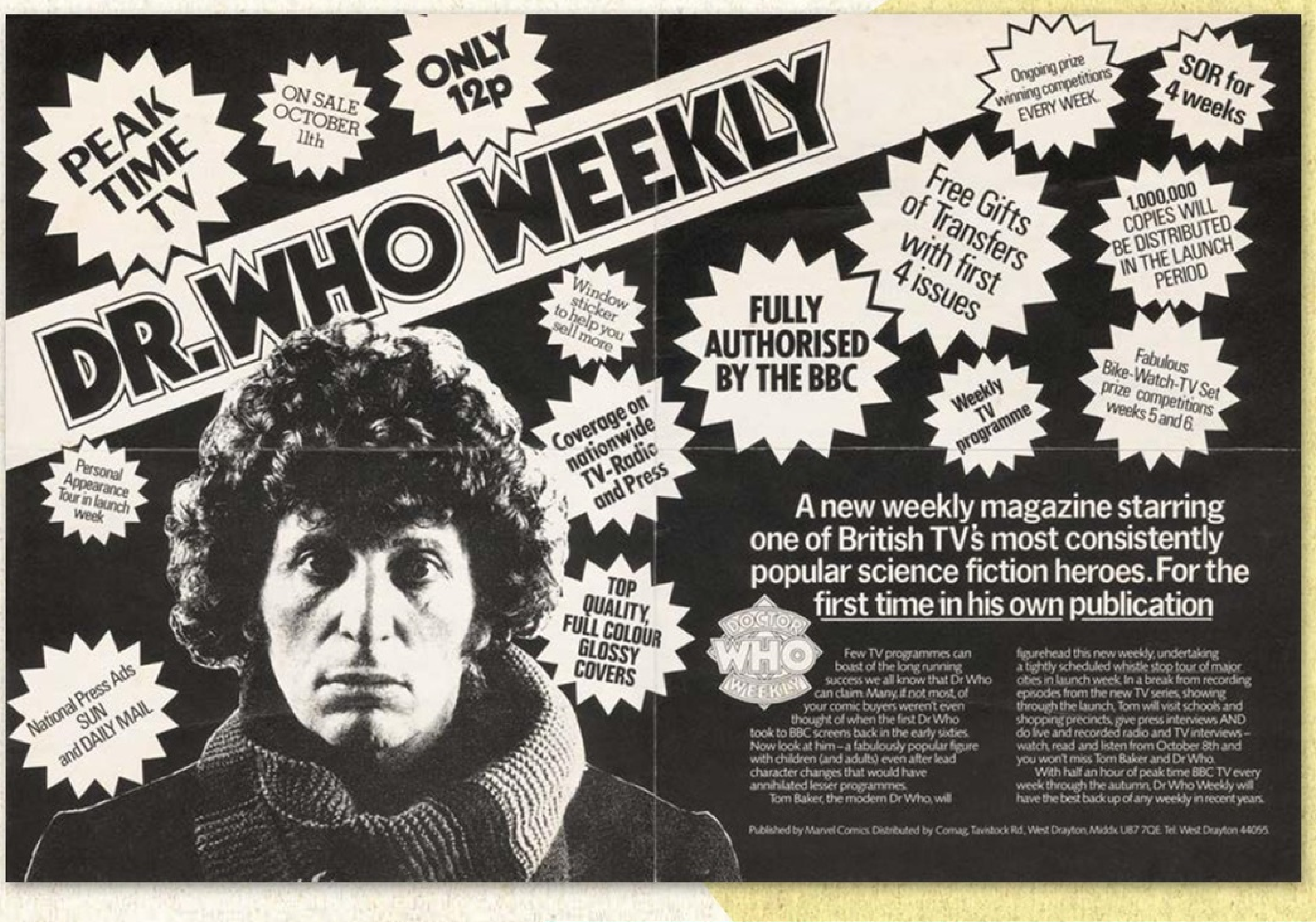
Among the goodies within those pages, the eager fan could enjoy two original comic strips, two articles (with photographs!), a 'Crazy Caption' competition that could win you £5, and a 'Letter from the Doctor'. Perhaps most excitingly, there was a free gift of rub-down transfers, a giveaway that continued in the next three issues. All this for 12p.

Richard Berry remembers his first encounter with the new magazine very well. "I'd recently joined the *Doctor Who* Appreciation Society, so I knew in advance about *Doctor Who Weekly*, but I was very pleasantly surprised by its quality. I'd expected a kids' comic like *Whizzer and Chips* or *Whoopee*!" Jenny Shirt, seven years old in 1979, will always associate issue 1 with her mother's generosity. "She didn't have a lot of spare money," she recalls, "so her buying it for me meant everything and more. I got home and never put the *Weekly* down."

Marvel had a reputation for using the best comic artists, a fact that particularly excited Tony Amis. "I'd always felt that the best way to tell new, original *Doctor Who* stories was in comic-strip form," he says. "And look, the *Weekly* had a comic strip! Even better, Dave Gibbons from *2000 AD* – of which I was already an avid reader – was drawing *Doctor Who and the Iron Legion*. The Marvel strips were the real deal: full of great design, visual flair and an engrossing story."

For Ian Woodhouse and many other fans, the *Story of Doctor Who* features by Jeremy Bentham opened a window onto 16 years of television history they were unaware of. "Who were these people? What were those monsters? Why can't I watch them all?" Ian remembers thinking. "This was well before the days of VHS and even before I started to read the Target novelisations, so this

> *"I won a Crazy Caption competition, convincing myself that the postcard I received had a genuine, original Tom Baker signature!"* **TIM RODMELL**


PEAK TIME TV
ON SALE OCTOBER 11th
ONLY 12p
DR. WHO WEEKLY
Ongoing prize winning competitions EVERY WEEK.
SOR for 4 weeks
Free Gifts of Transfers with first 4 issues
1,000,000 COPIES WILL BE DISTRIBUTED IN THE LAUNCH PERIOD
Window sticker to help you sell more
FULLY AUTHORISED BY THE BBC
Fabulous Bike-Watch-TV Set prize competitions weeks 5 and 6.
Weekly TV programme
Coverage on nationwide TV-Radio and Press
Personal Appearance Tour in launch week
TOP QUALITY, FULL COLOUR GLOSSY COVERS
National Press Ads SUN and DAILY MAIL
A new weekly magazine starring one of British TV's most consistently popular science fiction heroes. For the first time in his own publication
DOCTOR WHO WEEKLY

Few TV programmes can boast of the long running success we all know that Dr Who can claim. Many, if not most, of your comic buyers weren't even thought of when the first Dr Who took to BBC screens back in the early sixties. Now look at him – a fabulously popular figure with children (and adults) even after lead character changes that would have annihilated lesser programmes.

Tom Baker, the modern Dr Who, will figurehead this new weekly, undertaking a tightly scheduled whistle stop tour of major cities in launch week. In a break from recording episodes from the new TV series, showing through the launch, Tom will visit schools and shopping precincts, give press interviews AND do live and recorded radio and TV interviews – watch, read and listen from October 8th and you won't miss Tom Baker and Dr Who.

With half an hour of peak time BBC TV every week through the autumn, Dr Who Weekly will have the best back up of any weekly in recent years.

Published by Marvel Comics. Distributed by Comag, Tavistock Rd., West Drayton, Middx. UB7 7QE. Tel: West Drayton 44055.

Left: Advance publicity for the first issue of *Doctor Who Weekly*.

Bottom left: The opening page of *Doctor Who and the Iron Legion* from *Doctor Who Weekly* issue 1. Art by Dave Gibbons.

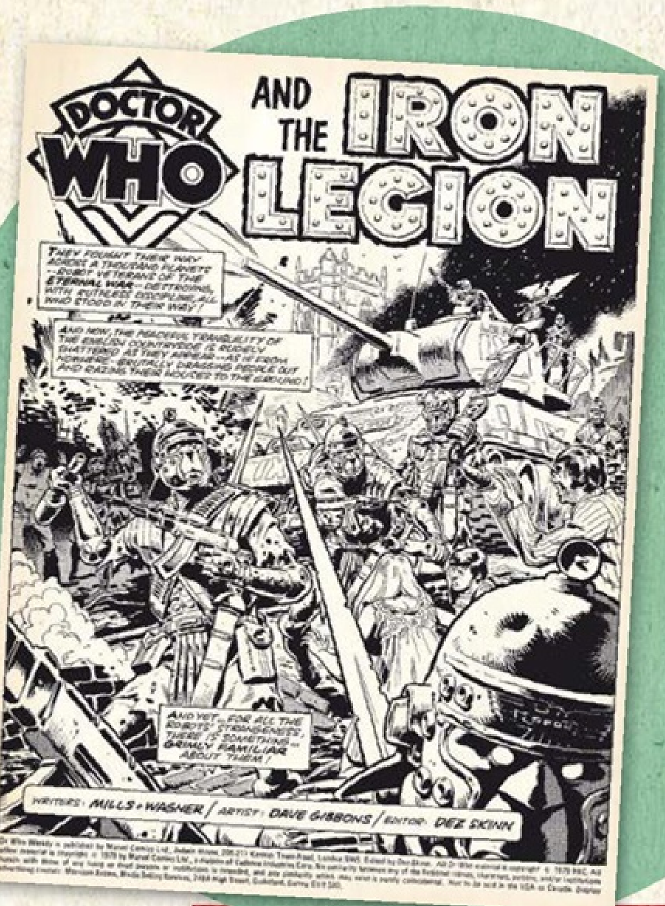
Below: A shop display promoting the chocolate mint ice lolly Dalek's Death Ray.

Bottom right: A box of Goodies' Favourites Bars from the early 1980s (left) and an earlier example of the company's *Doctor Who* confectionery, as it appeared in mid-1960s promotional material.

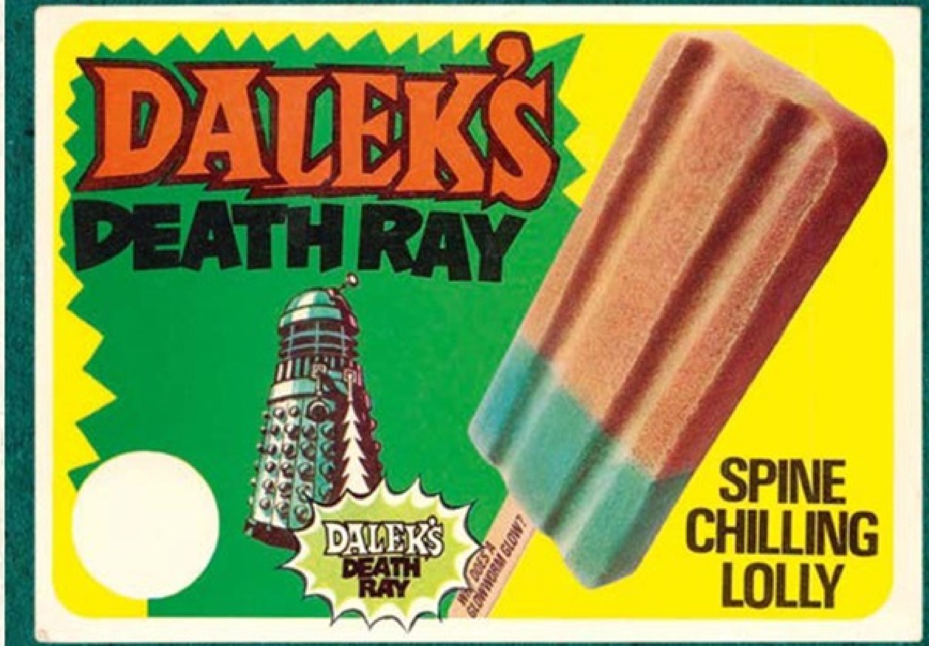
was ostensibly my *Doctor Who* partwork encyclopaedia. I couldn't get enough."

For Tim Rodmell, reading *Doctor Who Weekly* helped to make his family's move from Durham to Lowestoft more agreeable. "It also encouraged me to write for the many fanzines that I'm sure were inspired by the *Weekly*. And I won a Crazy Caption competition, convincing myself that the postcard I received had a genuine, original Tom Baker signature!"

Darren Floyd speaks for many fans when he says that reading *Doctor Who Weekly* made watching the show itself a far more rewarding experience. "It toppled me over from being an enthusiastic viewer to a lifelong 'I know who Koquillion is' fan," he admits. "As time progressed and the *Weekly* grew in confidence, it helped make my childhood Saturdays not just special but magical." **ROBERT FAIRCLOUGH**


DOCTOR WHO AND THE IRON LEGION
THEY FOUGHT THEIR WAY ACROSS A THOUSAND PLANETS --ROBOT VETERANS OF THE ETERNAL WAR-- DESTROYING, WITH RUTHLESS DISCIPLINE, ALL WHO STOOD IN THEIR WAY!
AND NOW, THE PEACEFUL TRANQUILITY OF THE ENGLISH COUNTRYSIDE IS RUDELY SHATTERED AS THEY APPEAR --AS IF FROM NOWHERE-- BRUTALLY DRAGGING PEOPLE OUT AND RAZING THEIR HOUSES TO THE GROUND!
AND YET-- FOR ALL THE ROBOTS' STRANGENESS, THERE IS SOMETHING-- GRIMLY FAMILIAR ABOUT THEM!
WRITERS: MILLS + WAGNER / ARTIST: DAVE GIBBONS / EDITOR: DEZ SKINN

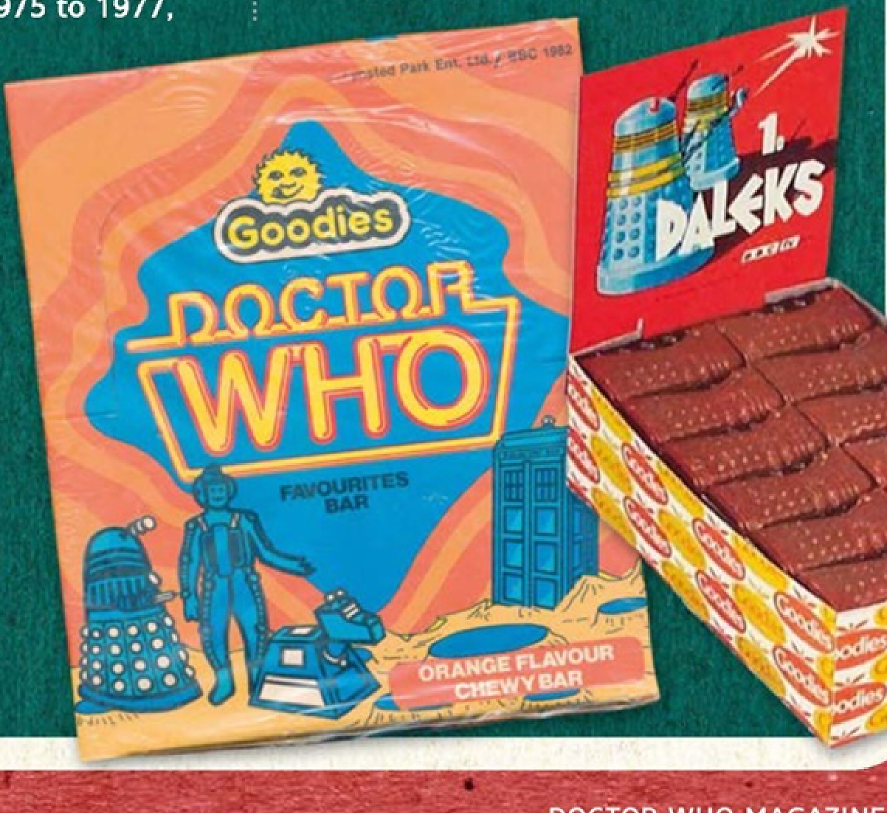
WRAPPERS DELIGHT


DALEK'S DEATH RAY
DALEK'S DEATH RAY
SPINE CHILLING LOLLY

The Dalek's Death Ray ice lolly from Wall's is arguably the best remembered item of *Doctor Who* confectionery from the 1970s. Available from 1975 to 1977, it arrived with wrappers promising aspiring artists the chance to win one of five life-size Daleks.

In 1976 the wrappers changed, to feature a series of 16 different illustrations entitled 'The Incredible Daleks'. Phil Newman, however, was preoccupied with what was *inside*: "The most memorable thing about Dalek's Death Ray lollies was that the green mint ice cream at the bottom started to melt the moment the wrapper came off, obscuring the printed riddle on the stick!"

In 1979, the Goodies company released *Doctor Who* Candy Favourites, a selection of characters (and the TARDIS) made from milk chocolate. The box included the '*Doctor Who* Christmas Time Machine Game' on the back', but the young Tim Lambert wasn't impressed: "That rubbish game is proof that in those days you could slap *Doctor Who* branding on anything!"

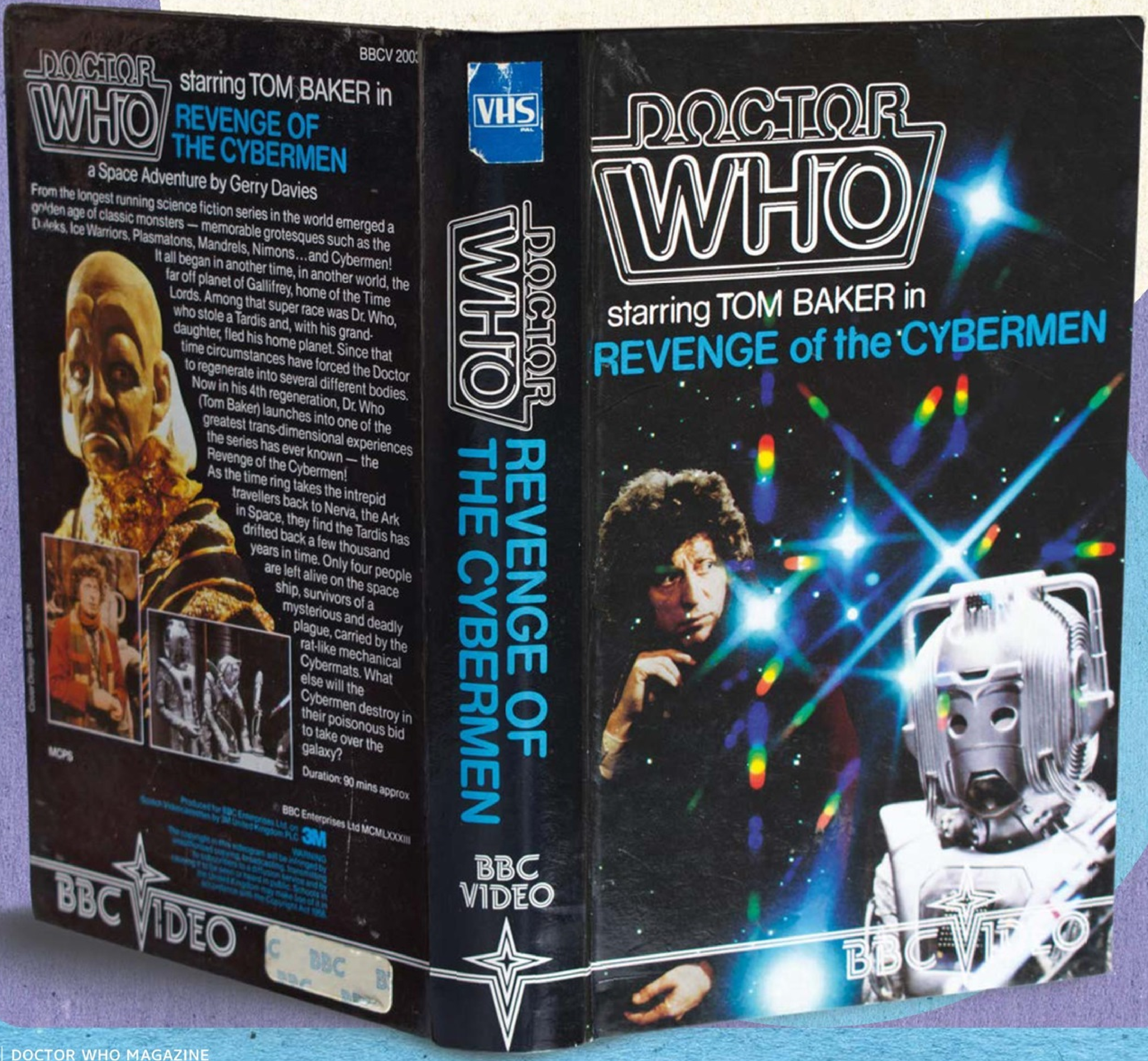

Goodies
DOCTOR WHO
FAVOURITES BAR
ORANGE FLAVOUR CHEWY BAR
1. DALEKS
Goodies

Revenge of the Cybermen

When BBC Enterprises canvassed fans about which *Doctor Who* story to include in its first wave of home video releases, there was only ever going to be one winner. Unfortunately, 1967's *The Tomb of the Cybermen* was still missing in action at the time – which is how, one back-of-a-fag-packet algorithm later, it was the middling 1975 serial *Revenge of the Cybermen* that ended up sliding into the nation's top-loaders instead.

But while Gerry Davis' tale of a pathetic bunch of tin soldiers skulking around the galaxy in an ancient spaceship (not our words, but the words of TV's Doctor Who) is few people's idea of an all-time classic – it ranked a lowly 160th in **Doctor Who Magazine**'s most recent series survey – it can't help but retain a hold on the hearts of anyone who held that chunky video cover in their trembling hands in the autumn of 1983.

A *Doctor Who* fan since the womb ("Apparently, I used to kick when the theme tune came on!"), 12-year-old Alison Lawson and her brother David were amazed to stumble across *Revenge of the Cybermen* on the shelves of Rainbow Videos in Aylesbury. "We must have rented it 20 times," says Alison. "It felt more like the video shop was renting it from us! We even had *Doctor*



BBCV 200
DOCTOR WHO
starring TOM BAKER in
REVENGE OF THE CYBERMEN
a Space Adventure by Gerry Davies

From the longest running science fiction series in the world emerged a golden age of classic monsters — memorable grotesques such as the Daleks, Ice Warriors, Plasmatons, Mandrels, Nimons…and Cybermen! It all began in another time, in another world, the far off planet of Gallifrey, home of the Time Lords. Among that super race was Dr. Who, who stole a Tardis and, with his grand-daughter, fled his home planet. Since that time circumstances have forced the Doctor to regenerate into several different bodies. Now in his 4th regeneration, Dr. Who (Tom Baker) launches into one of the greatest trans-dimensional experiences the series has ever known — the Revenge of the Cybermen! As the time ring takes the intrepid travellers back to Nerva, the Ark in Space, they find the Tardis has drifted back a few thousand years in time. Only four people are left alive on the space ship, survivors of a mysterious and deadly plague, carried by the rat-like mechanical Cybermats. What else will the Cybermen destroy in their poisonous bid to take over the galaxy?

Duration: 90 mins approx

BBC Enterprises Ltd MCMLXXXIII
3M
MCPS
BBC VIDEO
VHS
DOCTOR WHO
REVENGE OF THE CYBERMEN
BBC VIDEO
DOCTOR WHO
starring TOM BAKER in
REVENGE of the CYBERMEN
BBC VIDEO
BBC

> “We must have rented it 20 times. It felt more like the video shop was renting it from us!”
>
> **ALISON LAWSON**

Who parties, where our friends came round and we’d spend the evening watching the video and eating crisps. Before that, we used to record *Doctor Who* on audio cassette, so it was amazing to be able to *see* a Tom Baker story.”

With an eye-watering £39.99 price tag (around £140 in today’s money), renting *Revenge* was the only option for many. But 16-year-old Terry Boniface saved up four weeks’ worth of wages from his Saturday job washing glasses in a Manchester pub to buy a copy. “It was worth every penny – and I still have it,” he says.

It wasn’t just the price that raised eyebrows. There was also the infamous cover – a critical mass of wrongness featuring 1980s versions of the Cybermen, the logo and even Tom Baker’s Time Lord.

Not everyone was bothered, though. “Even though the cover is so wrong, it does feel dramatic, with the starburst and Baker’s foreboding expression,” says Gareth Preston from Manchester, who chose *Revenge* as his first ever video rental. Plus, as fan Jon Dear points out, 1985’s VHS release of the 1969 story *The Seeds of Death* boasted a similar full house of monster-Doctor-logo anachronisms, and no one batted an eyelid.

Far from being disappointed with the choice of story, Paul Jones from Basingstoke had actually put *Revenge* down as his preferred option when he’d filled in BBC Enterprises’ survey at the 1983 Longleat *Doctor Who* celebration. “As an avid reader of **DWM**, I think I was wise enough to know at 11 that *Revenge* would be a prime candidate,” he offers in mitigation. Andrew Stocker from Bristol is another fan who ’fesses up to voting for the story at Longleat: “I still have it as a treasured collectable from the early days,” he says.

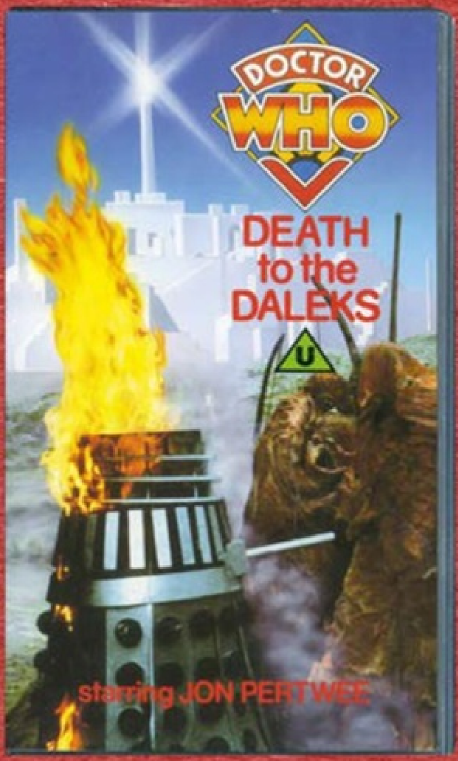
For Alison, who went on to write several *Doctor Who* stories for Big Finish, “The point wasn’t *which* story was released, but that it *was* released. It was the start of a wonderful new age of being able to see old stories,” she adds. “And I’m still a *Revenge* fan to this day.”

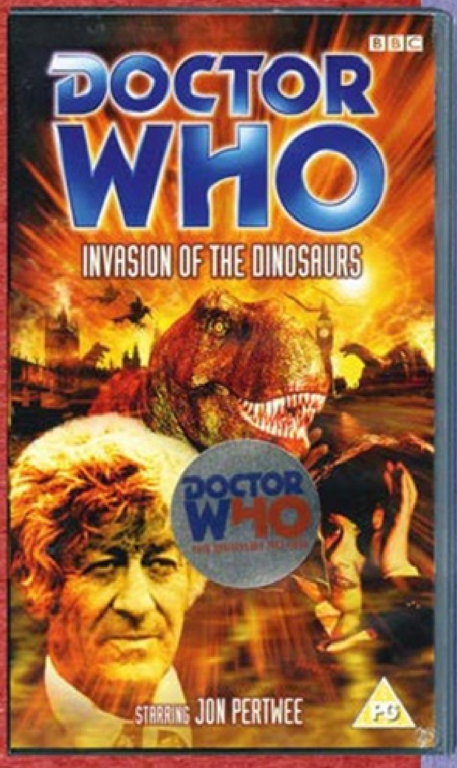
PAUL KIRKLEY

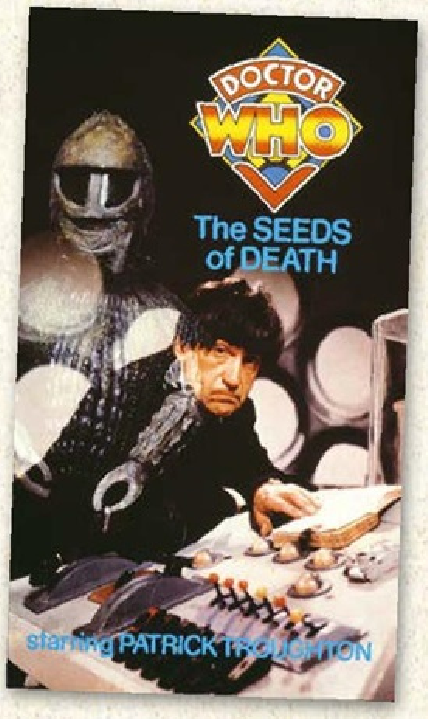
ACTION REPLAY

With the buy-to-own market rapidly outstripping video rentals, in 1986 the price of *Revenge of the Cybermen* was slashed to a more pocket money-friendly £9.99. The following summer, 1974’s *Death to the Daleks* became the first story to make its VHS debut at that price, shooting straight to the top of Virgin Megastore’s chart – with a little help from its star Jon Pertwee, who slipped back into his dandy cape to promote the release. Going on to shift more than 50,000 copies, it remains the biggest-selling *Doctor Who* video.

Over the following 16 years, every available episode would be released on VHS, along with numerous specially produced compilations and documentaries. The final complete story to be issued, in late 2003, saw the range returning to Jon Pertwee’s swansong season for the Jurassic lark *Invasion of the Dinosaurs*. By which time, with all the focus on the shiny new *Doctor Who* DVD range, clunky old VHS was starting to look like a bit of a dinosaur itself.







DOCTOR WHO
starring TOM BAKER in
REVENGE of the CYBERMEN

Scotch
Copyright
Programme
BBC VIDEO
DR WHO – Revenge of the Cybermen
BBCV 2003 Pal Colour MCPS

Opposite page above: Tom Baker as the Doctor in a publicity photo for *Revenge of the Cybermen* (1975).

Opposite page below: *Revenge of the Cybermen*, one of the earliest home video releases from the BBC, went on sale in October 1983.

Top left: Young fans Alison and David Lawson in 1983.

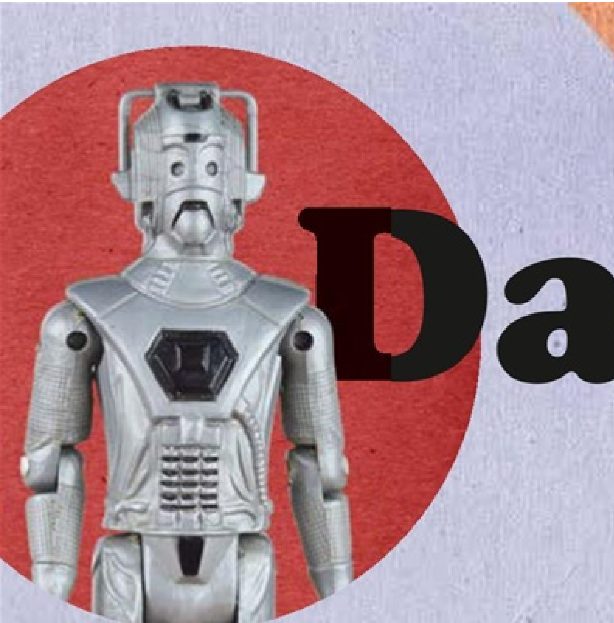
Top right: The 1974 stories *Death to the Daleks* and *Invasion of the Dinosaurs* were released on VHS in 1987 and 2003 respectively.

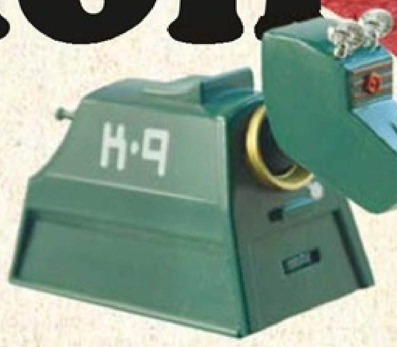
Above left: The cover of the 1969 story *The Seeds of Death* featured a photo of Patrick Troughton from *The Power of the Daleks* (1966) and an Ice Warrior that had appeared in *The Ice Warriors* (1967). The tape was released in 1985.

Left: Andrew Stockton with his treasured VHS.

Far left: Despite its size and weight, VHS became the predominant home video format in the 1980s and 90s.

Dapol Action Figures





Above left: Dapol's Cyberman, first issued in August 1989, was one of the more impressive figures in the company's range.

Above right: Dapol blamed inaccurate reference photography for the fact that its K9 was produced in green.

Below left: The Seventh Doctor and Melanie were included in Dapol's 25th anniversary set.

Below right: The back page of **DWM** issue 142 (published October 1988) featured an advert for Dapol's new toys.

"Back on TV" announced issue 142 of **Doctor Who Magazine** as the 25th anniversary season began in 1988. For toy fans however, this issue highlighted another reason to get excited.

"All I wanted as a kid were *Doctor Who* action figures like *Star Wars* had," remembers web producer Jamie McLoughlin. "I was about 11 when Dapol released their range and the advert on the back of **DWM** 142, showing what was available, was my equivalent of a Christmas Argos catalogue falling open at your favourite page. I must have burned every last image on there into my memory."

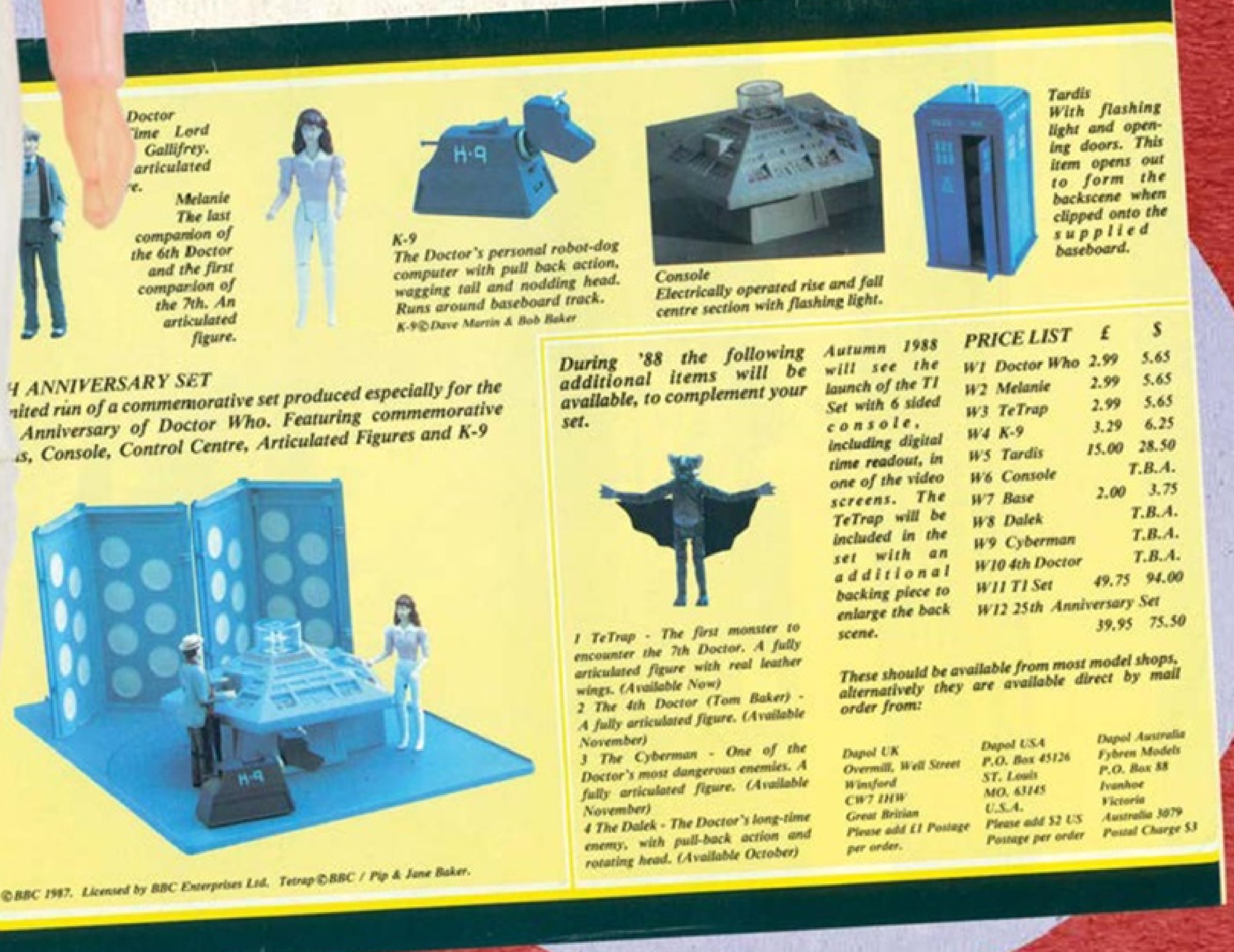
An initial run of action figures featured the Seventh Doctor with his question-mark umbrella, two Mels (pink or blue), a Tetrap and a friction-powered K9. While they were a dream come true for many fans, a lack of decent reference photos resulted in some strange design quirks. K9 was green, the Fourth Doctor had no scarf and Davros had two arms! Novelist David Bishop recalls, "The only Dapols I bought were the two-armed Davros, which I purchased twice – believing they would become collectable!"

The most prized item of all was a huge 25th anniversary set containing the Doctor, Mel, K9 and a TARDIS police box that split open to form the walls around a *five*-sided console. "I bought the TARDIS," recalls music journalist Hugh Haggerty. "It looked exactly like it did on TV. I nearly wept. Also having those TARDIS interior walls on the inside? So excited!"

Illustrator Phil Clements agrees: "I can remember my sheer delight at the TARDIS console having a moving, light-up column."

Inevitably, it was the Daleks that became the main feature of the collection. Toy collector and former Big Finish producer Gary Russell bought them all: "I was obsessed with all their Dalek variants. Even the Christmas-coloured one. So much glitter!"

> **"I bought the TARDIS. It looked exactly like it did on TV. I nearly wept."**
> **HUGH HAGGERTY**



Doctor
ime Lord
Gallifrey.
articulated
e.

Melanie
The last companion of the 6th Doctor and the first companion of the 7th. An articulated figure.

K-9
The Doctor's personal robot-dog computer with pull back action, wagging tail and nodding head. Runs around baseboard track.
K-9©Dave Martin & Bob Baker

Console
Electrically operated rise and fall centre section with flashing light.

Tardis
With flashing light and opening doors. This item opens out to form the backscene when clipped onto the supplied baseboard.

H ANNIVERSARY SET
ited run of a commemorative set produced especially for the
Anniversary of Doctor Who. Featuring commemorative
s, Console, Control Centre, Articulated Figures and K-9

During '88 the following additional items will be available, to complement your set.

1 TeTrap - The first monster to encounter the 7th Doctor. A fully articulated figure with real leather wings. (Available Now)
2 The 4th Doctor (Tom Baker) - A fully articulated figure. (Available November)
3 The Cyberman - One of the Doctor's most dangerous enemies. A fully articulated figure. (Available November)
4 The Dalek - The Doctor's long-time enemy, with pull-back action and rotating head. (Available October)

Autumn 1988 will see the launch of the T1 Set with 6 sided console, including digital time readout, in one of the video screens. The TeTrap will be included in the set with an additional backing piece to enlarge the back scene.

PRICE LIST	£	$
W1 Doctor Who	2.99	5.65
W2 Melanie	2.99	5.65
W3 TeTrap	2.99	5.65
W4 K-9	3.29	6.25
W5 Tardis	15.00	28.50
W6 Console		T.B.A.
W7 Base	2.00	3.75
W8 Dalek		T.B.A.
W9 Cyberman		T.B.A.
W10 4th Doctor		T.B.A.
W11 T1 Set	49.75	94.00
W12 25th Anniversary Set	39.95	75.50

These should be available from most model shops, alternatively they are available direct by mail order from:

Dapol UK
Overmill, Well Street
Winsford
CW7 1HW
Great Britian
Please add £1 Postage per order.

Dapol USA
P.O. Box 45126
ST. Louis
MO. 63145
U.S.A.
Please add $2 US Postage per order

Dapol Australia
Fybren Models
P.O. Box 88
Ivanhoe
Victoria
Australia 3079
Postal Charge $3

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TEN TIMES THE FUN

David Tennant's Doctor was undeniably one of the most beloved incarnations, and his action figure, made by Character Options, was similarly popular.

In scale with the previously released remote-control Dalek battle-packs, the Tenth Doctor figure was part of 'Wave 1', which brought Character a Toy Retailers Association Award. With 12 points of articulation and a stunning likeness of Tennant himself, the Tenth Doctor appeared in either his suit or long coat, which were then tweaked to create a multitude of variants in suit, shirt and shoe colour; he could be accessorised, for example, with 3D glasses or the ghost-hunter gear from *Army of Ghosts* (2006).

He was also showcased alongside his predecessor in a 'Regeneration' set, the Fifth Doctor in a *Time Crash* (2007) special release, K9 from *School Reunion* (2006), and a creche of Adipose from the 2008 story *Partners in Crime*. You could find him in spacesuits, or as the ancient Doctor from *Last of the Time Lords* (2007). The last variant to date came in 2016: a tuxedo version, with a new head sculpt and improved articulation.

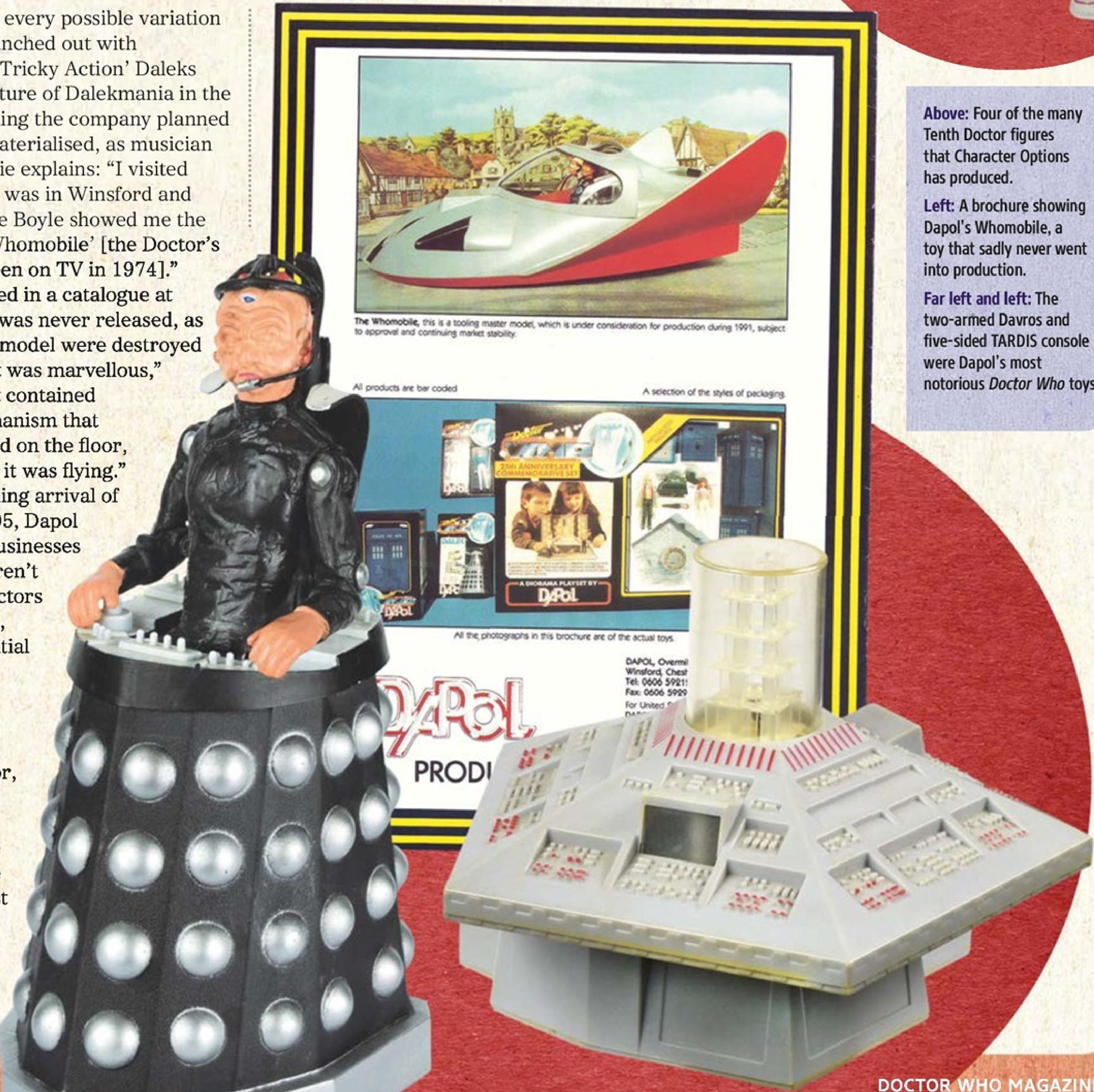
In all his forms, the Tenth Doctor remains one of Character's best sellers.

BBC
DOCTOR WHO
5+
5.5inch/14cm SCALE COLLECTOR SERIES
THE TENTH DOCTOR in TUXEDO
COLLECTOR FIGURE
www.underground-toys.com

After exhausting every possible variation of livery, Dapol branched out with recreations of the 'Tricky Action' Daleks that had been a feature of Dalekmania in the 1960s. Not everything the company planned to make actually materialised, as musician Stuart Quinn-Harvie explains: "I visited the factory when it was in Winsford and the proprietor Dave Boyle showed me the prototype of the 'Whomobile' [the Doctor's futuristic car, as seen on TV in 1974]." Although it appeared in a catalogue at the time, this item was never released, as the moulds for the model were destroyed in a factory fire. "It was marvellous," continues Dave. "It contained a pantograph mechanism that raised it as it circled on the floor, to make it look like it was flying."

With the impending arrival of a new series in 2005, Dapol was one of many businesses whose licences weren't renewed. For collectors at the time, though, they were an essential part of being a fan. Hugh Haggerty sums it all up: "I still have most of them. The Doctor, Ace, Ice Warrior and Cyberman all live together inside the TARDIS, a little snapshot of the past when there was no *Doctor Who* in sight. I'll always cherish them."

JIM SANGSTER



The Whomobile, this is a tooling master model, which is under consideration for production during 1991, subject to approval and continuing market stability.

All products are bar coded

A selection of the styles of packaging.

All the photographs in this brochure are of the actual toys.

DAPOL, Overmil
Winsford, Chest
Tel: 0606 5921
Fax: 0606 5929
For United

DAPOL
PRODU

25th ANNIVERSARY COMMEMORATIVE SET
A DIORAMA PLAYSET BY DAPOL

Above: Four of the many Tenth Doctor figures that Character Options has produced.

Left: A brochure showing Dapol's Whomobile, a toy that sadly never went into production.

Far left and left: The two-armed Davros and five-sided TARDIS console were Dapol's most notorious *Doctor Who* toys.

Doctor Who Adventures Toys

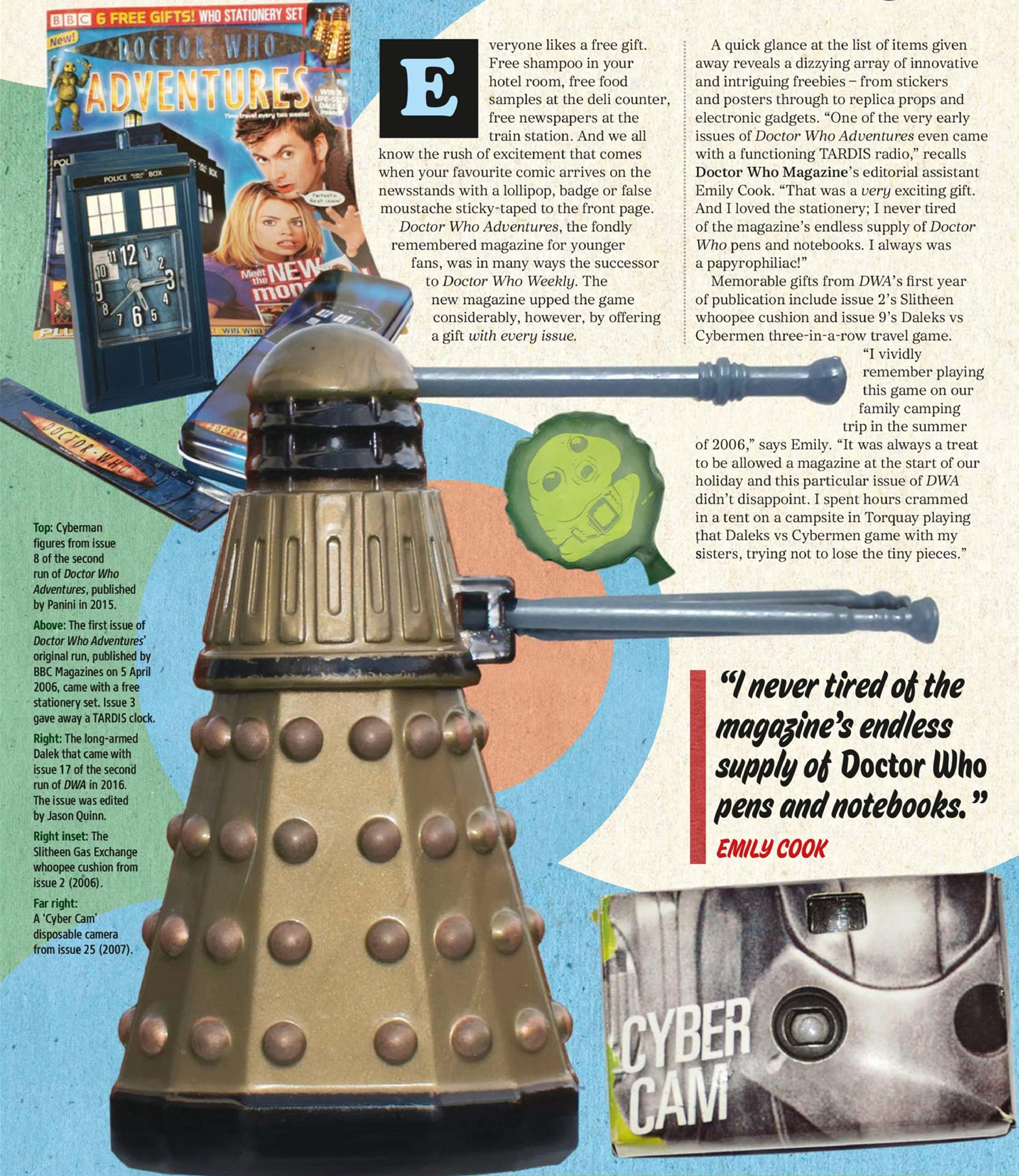
Everyone likes a free gift. Free shampoo in your hotel room, free food samples at the deli counter, free newspapers at the train station. And we all know the rush of excitement that comes when your favourite comic arrives on the newsstands with a lollipop, badge or false moustache sticky-taped to the front page.

Doctor Who Adventures, the fondly remembered magazine for younger fans, was in many ways the successor to *Doctor Who Weekly*. The new magazine upped the game considerably, however, by offering a gift *with every issue.*

A quick glance at the list of items given away reveals a dizzying array of innovative and intriguing freebies – from stickers and posters through to replica props and electronic gadgets. "One of the very early issues of *Doctor Who Adventures* even came with a functioning TARDIS radio," recalls **Doctor Who Magazine**'s editorial assistant Emily Cook. "That was a *very* exciting gift. And I loved the stationery; I never tired of the magazine's endless supply of *Doctor Who* pens and notebooks. I always was a papyrophiliac!"

Memorable gifts from *DWA*'s first year of publication include issue 2's Slitheen whoopee cushion and issue 9's Daleks vs Cybermen three-in-a-row travel game.

"I vividly remember playing this game on our family camping trip in the summer of 2006," says Emily. "It was always a treat to be allowed a magazine at the start of our holiday and this particular issue of *DWA* didn't disappoint. I spent hours crammed in a tent on a campsite in Torquay playing that Daleks vs Cybermen game with my sisters, trying not to lose the tiny pieces."



> ***"I never tired of the magazine's endless supply of Doctor Who pens and notebooks."***
>
> **EMILY COOK**

Top: Cyberman figures from issue 8 of the second run of *Doctor Who Adventures*, published by Panini in 2015.

Above: The first issue of *Doctor Who Adventures*' original run, published by BBC Magazines on 5 April 2006, came with a free stationery set. Issue 3 gave away a TARDIS clock.

Right: The long-armed Dalek that came with issue 17 of the second run of *DWA* in 2016. The issue was edited by Jason Quinn.

Right inset: The Slitheen Gas Exchange whoopee cushion from issue 2 (2006).

Far right: A 'Cyber Cam' disposable camera from issue 25 (2007).

BBC
DOCTOR WHO ADVENTURES
WRITING SET!
DALEK
DOCTOR WHO ADVENTURES

BBC AMAZING COLLECTOR'S EDITION
DOCTOR WHO
WOW! 3-D COVER
ADVENTURES
THE ULTIMATE INVASION!
HOW THE DOCTOR BATTLED EVERY MONSTER!

Far left: The Writing Set from issue 18 of the second run, published in 2016.

Left: The 3D lenticular cover of issue 173 (2010).

Below: The Mini Monster Army of Daleks from issue 312 (2013).

Bottom left: A wind-up Weeping Angel from issue 196 (2010).

Bottom centre: A Davros Dress-up Set was included with issue 87 (2008).

Bottom right: Issue 30 (2007) sold a staggering 200,000 copies.

"I rather liked the clock that was given away with one of the early issues," says Steve Roddam, a collector and maths lecturer from Middlesborough. He's referring to the smart and sturdy TARDIS-shaped timepiece given away with issue 3, and again with issue 160 in slightly revised form. "There were some nice posters too," he recalls. "The issue with the lenticular cover looked great!"

Former *DWA* editor Moray Laing remembers this lenticular 'gift', timed to coincide with the TV debut of Matt Smith's Eleventh Doctor in 2010, as being rather tricky to pull together. "With a six-month lead time, we were sometimes in need of photography that wasn't ready or didn't even exist yet," he remembers. "We had one picture of Matt to play with and we got it *just* in time to produce the lenticular. Luckily, the BBC was really helpful and understanding and worked with us to get us the assets we needed on time, rushing things through when they could, which I was always thankful for."

What does Moray make of the infamous long-armed Dalek, beloved of showrunner Russell T Davies, which came free with the July 2016 issue? "That poor Dalek! Oops. I'm sure that special Dalek is probably worth a fortune and very collectable. I think he should be written into a future Dalek story to make him canon!"

JAMIE LENMAN

JUNIOR CHOICE

Launched in April 2006, *Doctor Who Adventures* began as a fortnightly publication, switching to a weekly format in July 2008 before gradually reducing its frequency until ceasing publication in June 2017, save for a one-off special edition that came out in January 2019. The cover-mounted gifts, so popular with the readership, were part of its DNA from the beginning.

"A gift offering is expected in the children's market," explains Moray Laing. "Today, there are so many titles fighting for attention in a crowded youth market, so you need to have something extra to make your title stand out and get noticed." And get noticed it did, with issue 30 selling over 200,000 copies. "That issue had card masks of Judoon and Ood with it," says Moray. "That's a lot of monsters released to the world!"

MINI MONSTER ARMY
STRATEGIST AND DRONE DALEKS
DOCTOR WHO

DAVROS DRESS-UP SET!
CREEPY CLAWS AND MONSTER MASK!
DOCTOR WHO
Halloween horror!
ADVENTURES
PLUS! ULTIMATE TENTH DOCTOR GUIDE

BBC THE BEST NEW POSTERS!
DOCTOR WHO
ADVENTURES
MONSTER ALERT!
SCARIEST SCARECROWS EVER!
NEW DALEKS SPOTTED!
COMIC FRIGHTS
FACTS! WINS! NEWS! PUZZLES! DATA!

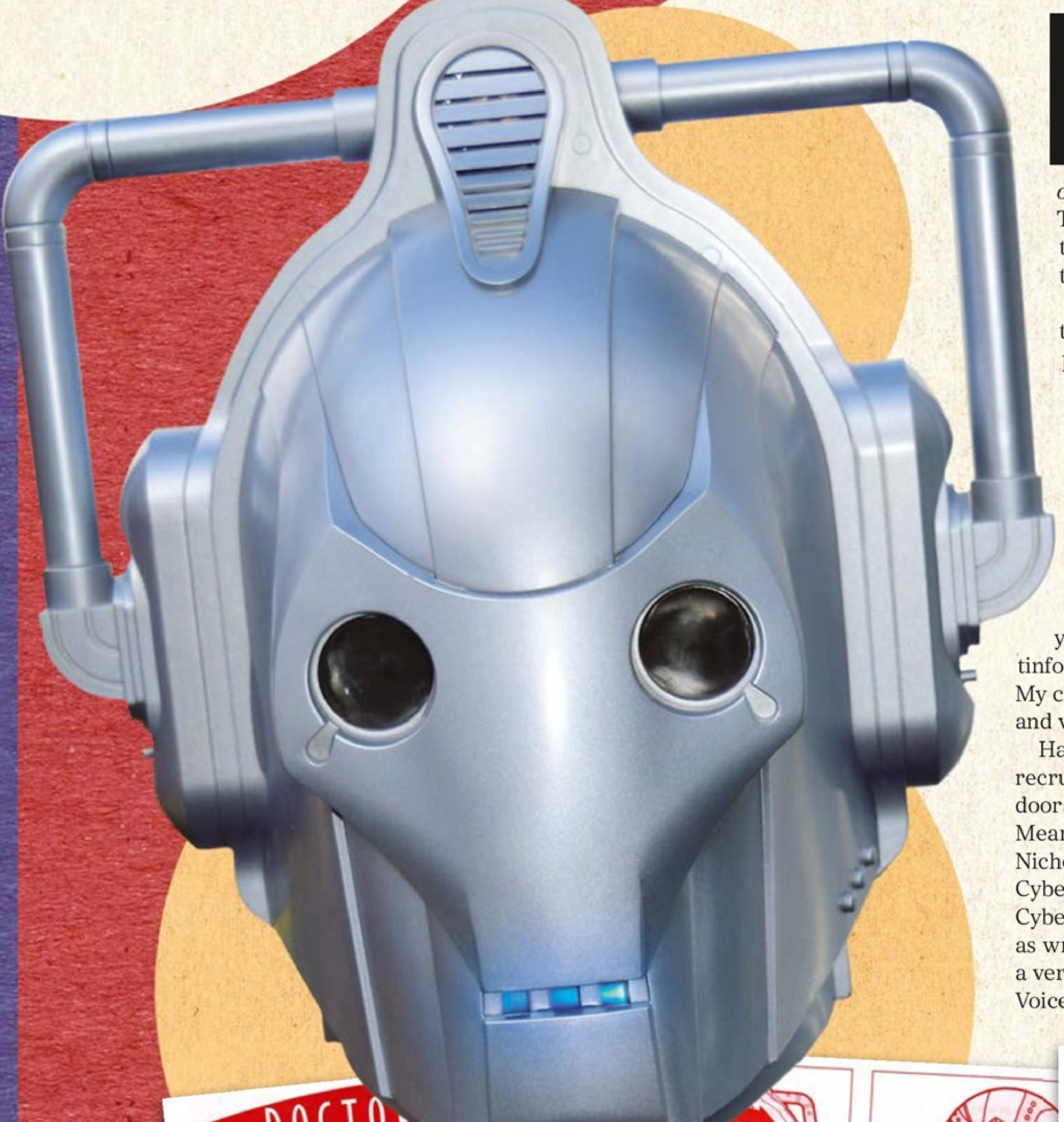
Cyberman Voice Changer

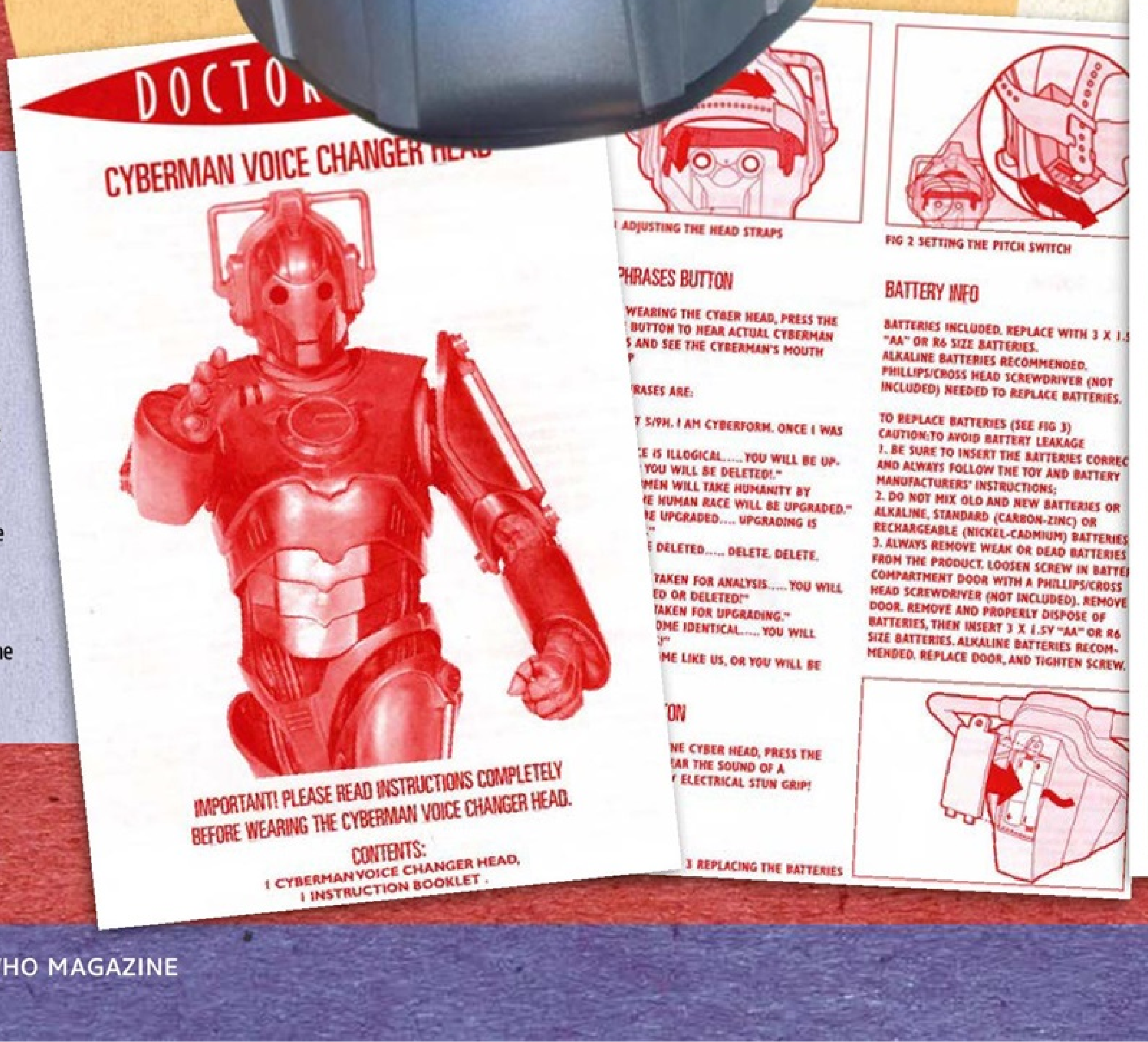
In May 2006 a new generation of *Doctor Who* fans was introduced to the Cybermen when they sat down to watch *Rise of the Cybermen/The Age of Steel.* Three months later, Character released the ultimate Cyber cosplay upgrade: the Cyberman Voice Changer.

The 1:1 scale Cyber head featured three play buttons that activated pre-set Cyberman phrases ("You will be upgraded!"), the voice changer mechanism and Cyber weapon sound effects. With an RRP of £39.99, many young owners had to acquire the Cyberman Voice Changer with a little help from the Bank of Mum and Dad.

"I got mine for my 11th birthday in 2006," recalls Robbie Forsyth. "That year I used it as part of a homemade tinfoil Cyberman Halloween costume. My cousin went as the Doctor that year and we had an amazing time."

Halloween 2006 saw multitudes of newly recruited *Who* fans marching up to front doors crying, "Trick or Treat? Or DELETE!" Meanwhile at Big Finish HQ in Brockley, Nicholas Briggs – the *actual* voice of the Cybermen – was also having fun with the Cyber helmet's voice-changer mechanism, as writer Simon Guerrier recalls. "I have a very happy memory of Nick receiving the Voice Changer, along with other *Doctor*





DOCTOR

CYBERMAN VOICE CHANGER HEAD

IMPORTANT! PLEASE READ INSTRUCTIONS COMPLETELY BEFORE WEARING THE CYBERMAN VOICE CHANGER HEAD.

CONTENTS:
1 CYBERMAN VOICE CHANGER HEAD,
1 INSTRUCTION BOOKLET .

ADJUSTING THE HEAD STRAPS

PHRASES BUTTON

WEARING THE CYBER HEAD, PRESS THE BUTTON TO HEAR ACTUAL CYBERMAN S AND SEE THE CYBERMAN'S MOUTH P

RASES ARE:

T 5/9H. I AM CYBERFORM. ONCE I WAS

E IS ILLOGICAL..... YOU WILL BE UP- YOU WILL BE DELETED!."
MEN WILL TAKE HUMANITY BY
E HUMAN RACE WILL BE UPGRADED."
E UPGRADED.... UPGRADING IS

E DELETED..... DELETE. DELETE.

TAKEN FOR ANALYSIS..... YOU WILL ED OR DELETED!"
TAKEN FOR UPGRADING."
OME IDENTICAL..... YOU WILL
ME LIKE US, OR YOU WILL BE

ON

NE CYBER HEAD, PRESS THE AR THE SOUND OF A ELECTRICAL STUN GRIP!

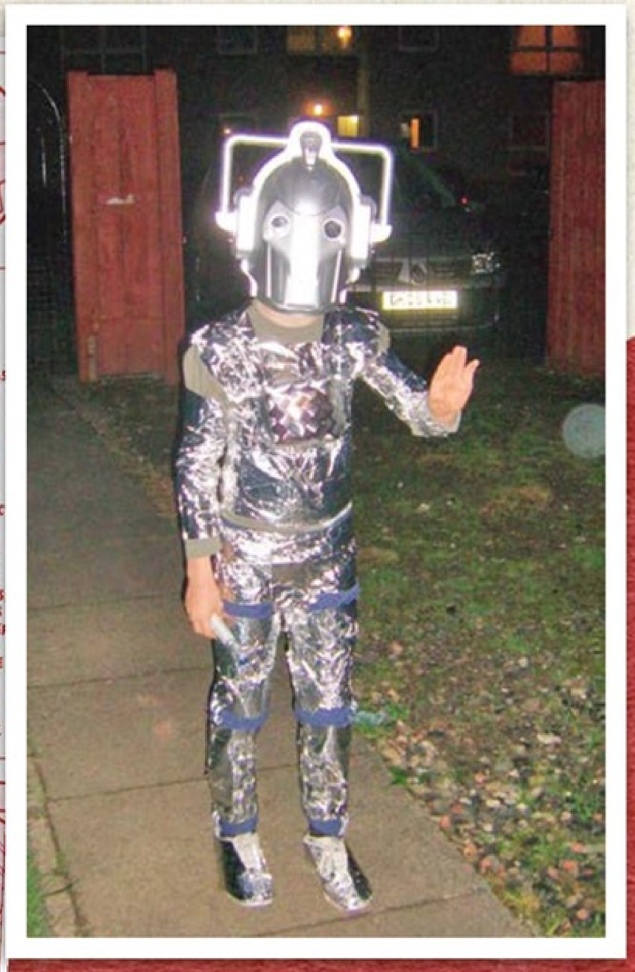
3 REPLACING THE BATTERIES

FIG 2 SETTING THE PITCH SWITCH

BATTERY INFO

BATTERIES INCLUDED. REPLACE WITH 3 X 1.5 "AA" OR R6 SIZE BATTERIES.
ALKALINE BATTERIES RECOMMENDED.
PHILLIPS/CROSS HEAD SCREWDRIVER (NOT INCLUDED) NEEDED TO REPLACE BATTERIES.

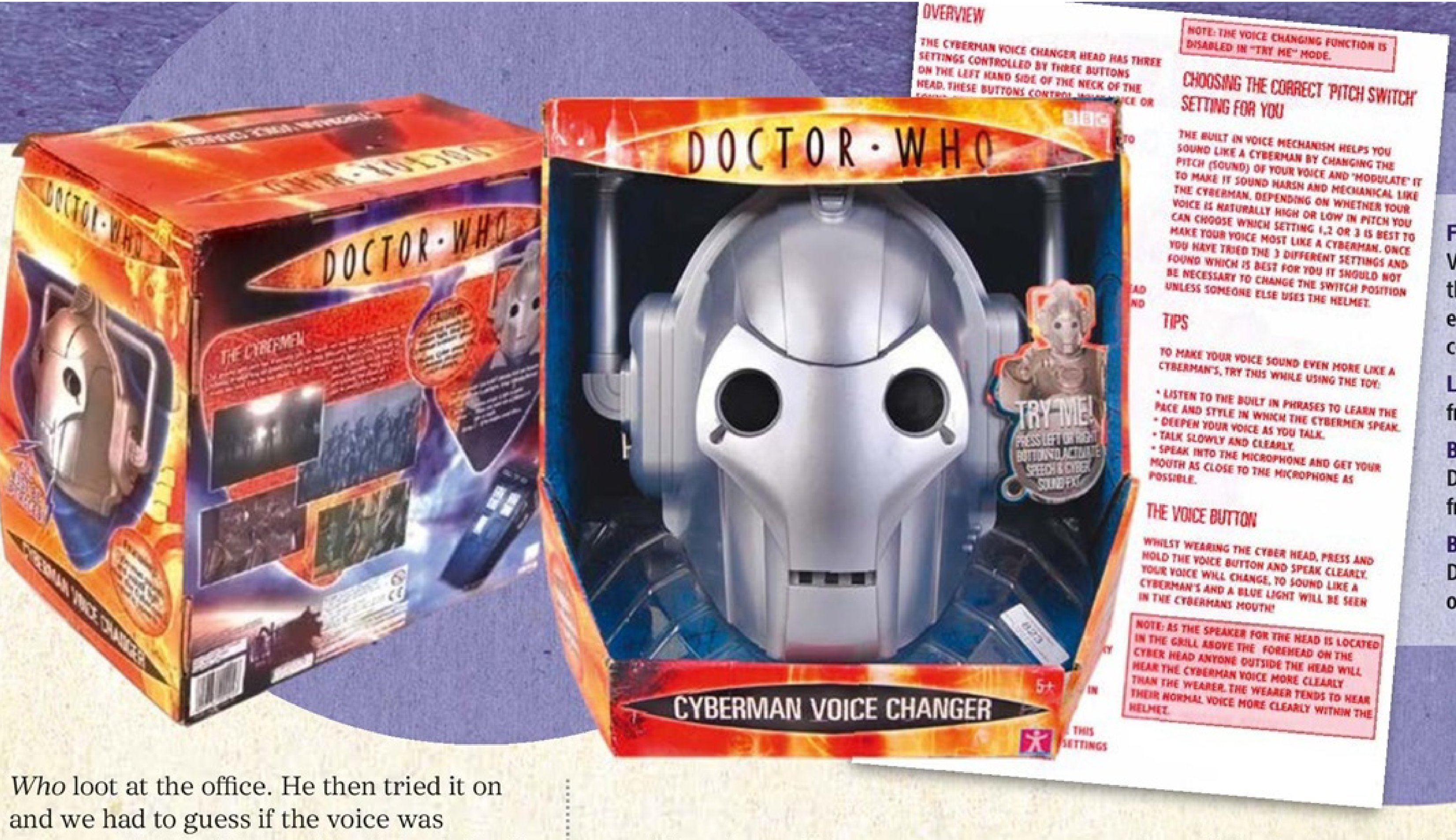
TO REPLACE BATTERIES (SEE FIG 3)
CAUTION:TO AVOID BATTERY LEAKAGE
1. BE SURE TO INSERT THE BATTERIES CORREC AND ALWAYS FOLLOW THE TOY AND BATTERY MANUFACTURERS' INSTRUCTIONS;
2. DO NOT MIX OLD AND NEW BATTERIES OR ALKALINE, STANDARD (CARBON-ZINC) OR RECHARGEABLE (NICKEL-CADMIUM) BATTERIES
3. ALWAYS REMOVE WEAK OR DEAD BATTERIES FROM THE PRODUCT. LOOSEN SCREW IN BATTE COMPARTMENT DOOR WITH A PHILLIPS/CROSS HEAD SCREWDRIVER (NOT INCLUDED). REMOVE DOOR. REMOVE AND PROPERLY DISPOSE OF BATTERIES, THEN INSERT 3 X 1.5V "AA" OR R6 SIZE BATTERIES. ALKALINE BATTERIES RECOMMENDED. REPLACE DOOR, AND TIGHTEN SCREW.



Above: The mouth of the Cyberman Voice Changer lit up when the voice function was activated.

Right: The instructions that came with the Voice Changer.

Far right: Robbie Forsyth in his Halloween Cyber-costume, complete with the Voice Changer.



OVERVIEW

THE CYBERMAN VOICE CHANGER HEAD HAS THREE SETTINGS CONTROLLED BY THREE BUTTONS ON THE LEFT HAND SIDE OF THE NECK OF THE HEAD. THESE BUTTONS CONTROL

NOTE: THE VOICE CHANGING FUNCTION IS DISABLED IN "TRY ME" MODE.

CHOOSING THE CORRECT 'PITCH SWITCH' SETTING FOR YOU

THE BUILT IN VOICE MECHANISM HELPS YOU SOUND LIKE A CYBERMAN BY CHANGING THE PITCH (SOUND) OF YOUR VOICE AND 'MODULATE' IT TO MAKE IT SOUND HARSH AND MECHANICAL LIKE THE CYBERMAN. DEPENDING ON WHETHER YOUR VOICE IS NATURALLY HIGH OR LOW IN PITCH YOU CAN CHOOSE WHICH SETTING 1,2 OR 3 IS BEST TO MAKE YOUR VOICE MOST LIKE A CYBERMAN. ONCE YOU HAVE TRIED THE 3 DIFFERENT SETTINGS AND FOUND WHICH IS BEST FOR YOU IT SHOULD NOT BE NECESSARY TO CHANGE THE SWITCH POSITION UNLESS SOMEONE ELSE USES THE HELMET.

TIPS

TO MAKE YOUR VOICE SOUND EVEN MORE LIKE A CYBERMAN'S, TRY THIS WHILE USING THE TOY:

- LISTEN TO THE BUILT IN PHRASES TO LEARN THE PACE AND STYLE IN WHICH THE CYBERMEN SPEAK.
- DEEPEN YOUR VOICE AS YOU TALK.
- TALK SLOWLY AND CLEARLY.
- SPEAK INTO THE MICROPHONE AND GET YOUR MOUTH AS CLOSE TO THE MICROPHONE AS POSSIBLE.

THE VOICE BUTTON

WHILST WEARING THE CYBER HEAD, PRESS AND HOLD THE VOICE BUTTON AND SPEAK CLEARLY. YOUR VOICE WILL CHANGE, TO SOUND LIKE A CYBERMAN'S AND A BLUE LIGHT WILL BE SEEN IN THE CYBERMANS MOUTH!

NOTE: AS THE SPEAKER FOR THE HEAD IS LOCATED IN THE GRILL ABOVE THE FOREHEAD ON THE CYBER HEAD ANYONE OUTSIDE THE HEAD WILL HEAR THE CYBERMAN VOICE MORE CLEARLY THAN THE WEARER. THE WEARER TENDS TO HEAR THEIR NORMAL VOICE MORE CLEARLY WITHIN THE HELMET.

Far left: The Cyberman Voice Changer was one of the largest *Doctor Who* toys ever produced. The Dalek counterpart was even bigger.

Left: More tips and advice from the instruction manual.

Below: The Eleventh Doctor's sonic screwdriver, from Character.

Bottom: Character's Ninth Doctor sonic screwdriver, on replica psychic paper.

Who loot at the office. He then tried it on and we had to guess if the voice was pre-recorded or if it was him doing it live."

By the end of 2006 Cyber heads were flying off the shelves of Toys R Us and Woolworths, with the Voice Changer becoming the bestselling toy that Christmas. Fans such as Scott Falconer have happy memories of eagerly searching under the tree to see if Santa had been. "I got my Cyberman head on Christmas Day 2006," he says. "I was 13. I remember it well as *The Runaway Bride* was on that night. I remember running down the street with the helmet in hand and 'sonicing' it like the Doctor would. I also used to make my sister wear it to be a Cyberman. And of course I used to wear it to scare my sister, too. I still have it to this day."

> **"I remember running down the street with the helmet in hand and 'sonicing' it like the Doctor would."**
>
> **SCOTT FALCONER**

Neil Smith remembers getting one for his daughter. "When we went to mass at English Martyrs Catholic Church in Derby on Christmas morning, there were at least half a dozen other kids sat there with Cyberman masks on. The priest even gave them a special mention in his address!"

Comedian Jon Culshaw took one to Ozzy Osbourne's 2006 Christmas party. "Everyone invited was asked to bring a present which would be given to children's charities," Jon remembers. "Ozzy looked at the Cyberman head and said, 'They should put Simon Cowell in one of those things!'"

As well as being popular party pieces, in the mid-noughties it wasn't unusual to see Cyber helmets at school, too. "I wore my helmet marching around the playground," says actor Calum Brown. "It helped me get into character. The next thing I found was my mates and other pupils marching along with me – my very own Cyber Army!"

It wasn't just the pupils. Illustrator Libby Reed describes how her "teacher at A Level, Miss Bray, had a cupboard full of those helmets in her classroom. It was as if she had successfully fought off all the Cybermen during an invasion and kept them as trophies. She did languages so I think she actually used them to record speech or something. She was a *very* cool teacher."

EMILY COOK

SCREWDRIVER SET

Character has produced many sonic screwdriver toys since *Doctor Who* returned in 2005. The earliest model was a battery-powered electronic Ninth Doctor sonic, later updated for the Tenth Doctor, with authentic sound effects and a UV light.

"For World Book Day in 2008 I went dressed as the Tenth Doctor. The sonic screwdriver was my favourite part of the outfit," says James Fraser. "I remember running around the playground waving it at everything I saw."

Matt Dennis even tried to use his sonic to pay for a copy of **Doctor Who Magazine** in WH Smith. "My friend bet me a tenner I wouldn't do it, so I scanned the card machine with the sonic and made the clerk at the till laugh. I still had to pay properly though!"

Brian Jacob remembers debating the purchase of his sonic screwdriver at Forbidden Planet in New York. "My wife saw her old-school fanboy husband holding the box in his hand. I said 'I'm too old for this' and I put it back on the shelf and we left. She secretly went back to Forbidden Planet the next day and picked it up for my birthday. It makes me smile every time I see it."

LOT NUMBER
25

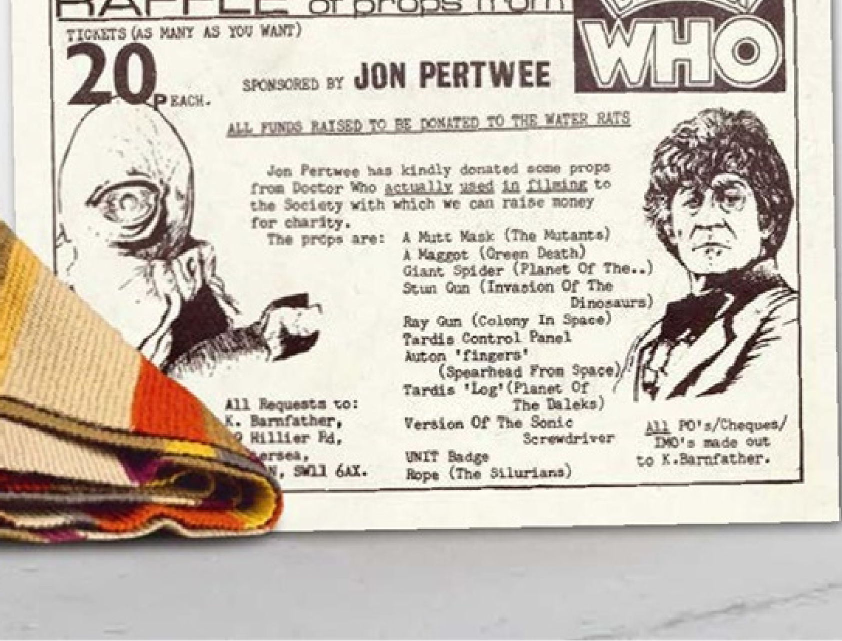
DOMES UNDER THE HAMMER

Collectors have long attempted to own a piece of *Doctor Who*, often bidding at auction for unique props and costumes. **ALISTAIR McGOWN** reveals the highest prices they've paid – and some of the bargains.

D*octor Who* auctions can result in alchemy, transforming items that some might consider to be prosaic into gold. Boiler suits decorated with glue guns, latex and paint. A hospital orderly's tunic given a badge or two. Or even just a Topshop hoodie, if worn by the likes of Billie Piper, can attain both iconic status and an eye-watering price tag via a screen appearance in our favourite programme.

While fans had experienced close contact with screen-used props and costumes at various BBC Enterprises exhibitions since 1972, the first public opportunity to acquire such items was via a charity raffle instigated by the Third Doctor himself, Jon Pertwee. Advertised in issue 8 of the *Doctor Who* Appreciation Society fanzine *TARDIS* in 1977, proceeds went to the Water Rats actors' charity, with fans paying 20 pence a ticket to win props Pertwee had previously 'spirited' off the set. Choice pieces included a Mutt mask from *The Mutants* (1972), a maggot from *The Green Death* (1973) and the stun gun from *Invasion of the Dinosaurs* (1974). Less glamorously, Pertwee offered a length of rope used in *Doctor Who and the Silurians* (1970) – history doesn't record exactly how old it was.

The first official auctions of *Doctor Who* costumes and props occurred over both days (3 and 4 April 1983)


RAFFLE of props from DOCTOR WHO

TICKETS (AS MANY AS YOU WANT)

20p EACH.

SPONSORED BY JON PERTWEE

ALL FUNDS RAISED TO BE DONATED TO THE WATER RATS

Jon Pertwee has kindly donated some props from Doctor Who actually used in filming to the Society with which we can raise money for charity.

The props are:
A Mutt Mask (The Mutants)
A Maggot (Green Death)
Giant Spider (Planet Of The..)
Stun Gun (Invasion Of The Dinosaurs)
Ray Gun (Colony In Space)
Tardis Control Panel
Auton 'fingers' (Spearhead From Space)
Tardis 'Log' (Planet Of The Daleks)
Version Of The Sonic Screwdriver
UNIT Badge
Rope (The Silurians)

All Requests to:
K. Barnfather,
Hillier Rd,
ersea,
, SW11 6AX.

All PO's/Cheques/IMO's made out to K.Barnfather.

ENTRANCE
DOCTOR WHO STUDIO SETS
LONGLEAT HOUSE, WILTSHIRE
3rd & 4th APRIL 1983
BBC
THE
DOCTOR WHO
Celebration
TWENTY YEARS OF A TIME LORD
50p
COMMEMORATIVE
PROGRAMME

of BBC Enterprises' 20th-anniversary Longleat event. Ian Levine, the programme's continuity advisor at the time, was the auctioneer on a ramshackle stage inside the merchandise tent. His helpers ranged from Jon Pertwee and then-current producer John Nathan-Turner to Fifth Doctor Peter Davison.

In all, 200 archive gems were sold, including a Dalek gun (£82), Sarah Jane Smith's uniform from *The Ark in Space* (£32) and the D-Mat Gun from *The Invasion of Time* (£40), while individual segments of the Key to Time sold for between £35 to £55. Romana's bathing suit from 1980's *The Leisure Hive* cost one buyer a mere £11, while from the same story a Foamasi sold in instalments that included its head (£25) and costume (£136). More recent items included a helix necklace from *Kinda* (£25) and Turlough's crystal from the 1983 season (£85).

Star lots were two Cyberman heads (one at £85) and the Controller's head (£240), all from *The Tomb of the Cybermen* – with one lucky bidder who won a *Tomb* Cybersuit for £235 receiving a free head thrown in at Pertwee's insistence. Tom Baker's Season 18 burgundy coat attracted the highest bid of £810. Even with prices inflation-adjusted to some three and a half times higher today, the intervening years have proved that some genuine bargains were struck that day.

Later that year, Sotheby's provided a pointer to the future with a BBC Costume Department clearout on 11 November; a headless Foamasi suit and a Mandrel from *Nightmare of Eden* were included in the catalogue. The rest of the decade, however, was marked by a handful of high-profile single-item charity auctions.

Peter Davison, for example, appeared on Children in Need's BBC1 telethon on 25 November 1983, immediately following *The Five Doctors*, to put the Fifth Doctor's original frock coat up for sale. A Red Cross Sudan famine relief appeal teamed up with BBC Radio's *Woman's Hour* to promote a sale by Christie's on 3 July 1986, with Sixth Doctor Colin Baker joining *Woman's Hour* host Sue McGregor for a press call alongside the star lot, a BBC Dalek. A grey example last glimpsed in *Revelation of the Daleks*, but better known displayed at Madame Tussauds in bright blue livery from 1980 to 1982, it sold for a then record-breaking £4,600.

Similarly, 17 November the same year saw Radio 2's *Derek Jameson Show* auctioning a BBC TARDIS for Children in Need. Displayed at the Liverpool Garden Festival in 1984, and strongly believed to be designer Barry Newbery's box (chiefly used from 1976 to 1979), Alexander Patrick paid £3,100 to acquire it for his Kings Norton motor museum. →

A DALEK ONCE DISPLAYED AT MADAME TUSSAUDS SOLD FOR A RECORD-BREAKING £4,600.

Opposite page left: How the Tenth Doctor (David Tennant) might look if he were an auctioneer, surrounded by a selection of items sold at Bonhams: a copy of the *Mona Lisa* from *City of Death* (1979); Richard Jennings' cover art for *The Dalek Book* (1964); a Kroll model from *The Power of Kroll* (1978); a Cyberman head from *The Tomb of the Cybermen* (1967); and one of the Fourth Doctor's scarves. Auction item images © Bonhams.

Opposite page below right: Jon Pertwee's raffle is advertised in issue 8 of *TARDIS* in 1977.

Above: Pictures from the hugely popular *Doctor Who* Celebration event, held at Longleat on 2-4 April 1983: the long queues to see studio sets; the commemorative programme; Peter Davison, the then-current Doctor, in the auction tent.

Far left: A Foamasi costume from *The Leisure Hive* (1980). Photo © Bonhams.

Below left: The model apatosaurus from *Invasion of the Dinosaurs* (1974). Photo © Bonhams.

Below right: The blue Dalek that was once displayed at Madame Tussauds. Photo © Bonhams.

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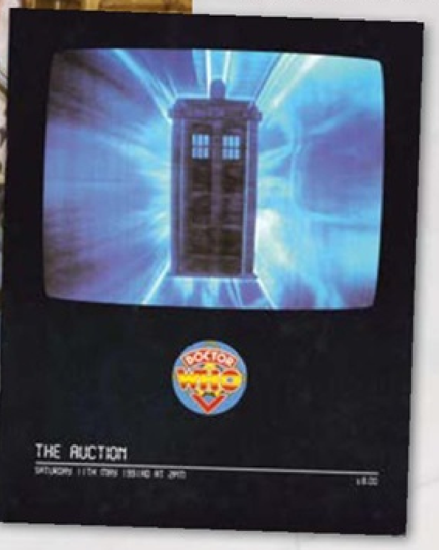


Above: Items for sale at the 1991 Bonhams auction included a Sixth Doctor waistcoat and a Vervoid (both from *The Trial of a Time Lord*, 1986), a Cyberman, and a Dalek. Photos © Derek Handley.

Right inset: The catalogue for the auction held on 11 May 1991.

Below left: This Key to Time prop was bought at a Panopticon auction by Andrew Beech. Photo © Helen Solomon.

Below centre: One of Andrew's most prized possessions is a Yeti model from *The Web of Fear* (1968). Photo © Bonhams.

Below right: Attendees at the 1991 Bonhams auction included Jean Riddler (second from left), Andrew Beech, Phil Newman and Josh Maguire. Josh would later appear in the BBC1 documentary *30 Years in the TARDIS* (1993). Photo © Andrew Beech.

→ A new cycle of professional events was inspired by a BBC costumes sale at auctioneer Bonhams on 6 August 1990, where 21 *Doctor Who* lots included Romana's pink outfit from *Destiny of the Daleks* and Captain Tancredi/Scaroth's renaissance uniform from *City of Death* (both 1979).

The high prices they achieved convinced auctioneer Duncan Chilcott to stage a dedicated *Doctor Who* sale. With the show off air and no apparent necessity to retain old items, John Nathan-Turner plundered the BBC's North Acton costume store. The unprecedented sale on Saturday 11 May 1991 featured 155 listed lots with an additional dozen on the day, dating back to SV7's jacket and trousers from 1977's *The Robots of Death* but predominantly drawn from JNT's 1980-89 reign.

Davison-era highlights included Adric's spacesuit from *Four to Doomsday* (£220), the Doctor's clown costume from *Black Orchid* (£450), Tegan's spacesuit from *Enlightenment* (£200) and headless costumes for a Silurian (£420) and Sea Devil Sauvix (£260), both from *Warriors of the Deep*.

The Sixth Doctor's partial costume of trousers, shirt, waistcoat, cravat and boots fetched £880, while his cape from *Revelation of the Daleks* made £480. Also from this era, a Cyber Leader costume from *Attack of the Cybermen* reached £1,300 and a Cyber head from the same serial achieved £1,400, while the outfit for the titular villainess of *The Mark of the Rani* made £340. Notable costumes from *The Trial of a Time Lord* included the Valeyard (£380), the Inquisitor (£280), Sabalom Glitz (£300), Katryca (£170), Yrcanos (£200), a Mentor (£450), Professor Lasky (£100) and a headless Vervoid (£380).

Of some 40 Seventh Doctor items, a headless Tetrap from *Time and the Rani* sold for £220, while *Paradise Towers* costumes included Pex (£110), the Chief Caretaker (£200) and Kroagnon (£220). A double lot of uniforms from *Dragonfire* made just £170 and Trevor Sigma's costume from *The Happiness Patrol* £100. *Silver Nemesis* provided Lady Peinforte's costume (£340) and a Cyber Lieutenant (£2,600), while the child God of Ragnarok from *The Greatest Show in the Galaxy* reached £500. The 1989 season offered Ace's 1940s costume from *The Curse of Fenric* (£250) and the Master's outfit from *Survival* (£920).

The star lots were two grey Daleks. One partially dating from 1965 and last seen in *Remembrance of the Daleks* fetched £6,400, and one built for *Revelation of the Daleks* made £6,800. Adjusted for inflation, current price levels would be double those of 1991.

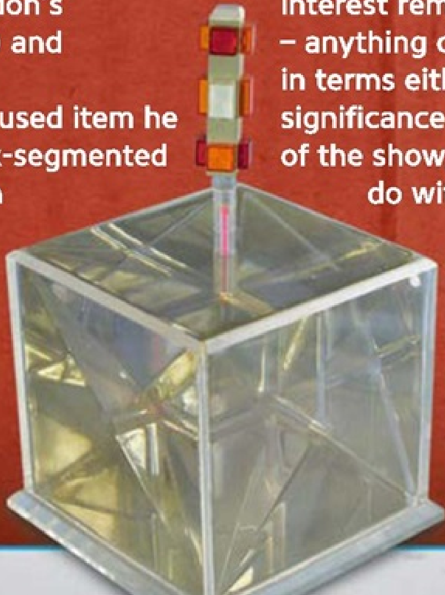
Bonhams became the official home of *Doctor Who* auctions, with archive items regularly surfacing in entertainment memorabilia sales, an association ongoing today. The company's 21 August 1991 auction included Ohica and Maren's dresses from *The Brain of Morbius*, Romana's cape from *The Ribos Operation*, Chessene's outfit from *The Two Doctors*, Malin Tekker's coveralls from *Timelash* and a near-complete Seventh Doctor costume for £1,100.

BONHAMS BECAME THE OFFICIAL HOME OF *DOCTOR WHO* AUCTIONS, AN ASSOCIATION ONGOING TODAY.

ANDREW'S ARTEFACTS

Collector Andrew Beech shifted from keenly bidding at auctions in the 1980s to becoming Artefacts Manager for BBC Worldwide, attached to the *Doctor Who* Experience exhibitions at London's Olympia (2010-12) and Cardiff (2012-17).

The first screen-used item he bought was the six-segmented Key to Time, which he purchased at 1987's Panopticon convention after it was donated by former *Doctor Who* producer Graham Williams.



"It's never been a question of getting but rather of ensuring preservation," explains Andrew. "I've always felt strongly about the restoration and upkeep of key artefacts from the show's history. My primary interest remains the same – anything of special merit in terms either of design or significance to the narrative of the show, especially to do with the Doctor, the TARDIS and the Time Lords."

Bonhams' dedicated 1991 *Doctor Who* auction saw Andrew, already a previous DWAS Co-ordinator, then its events organiser, become professionally involved. "The need to identify and catalogue those artefacts led the BBC and Bonhams to hire me as specialist adviser. That role became ongoing and continues to this day. Working on 2010's *Doctor Who* Bonhams auction I met the Head of Live Events at BBC Worldwide, who was then developing the *Doctor Who* Experience. I soon took an advisory role, through which the artefacts manager/curator role evolved."

What's been Andrew's most prized auction win? "Probably the Yeti chess piece models from *The Web of Fear*, auctioned at Bonhams in December 2013," he decides. Two pieces from the estate of former BBC visual effects designer Bob Slatford sold for £6,250 and £8,125.

Bonhams
Knightsbridge

Doctor Who: The Auction
Costumes and Props from
the BBC Archive
Wednesday 24 February 2010
London

A 24 January 1992 sale yielded five Thal spacesuits from *Planet of the Daleks* at £100 each, Hieronymous' mask from *The Masque of Mandragora* (£200) and a pair of Nyssa's *Black Orchid* fancy-dress costumes (£90). The sale of 26 August 1992 starred not only a red 1966 movie Dalek, won in a Sugar Puffs contest and now sold for £3,800, and a distressed movie counterpart (£2,200), but also Ixta's leopard headpiece from *The Aztecs* (£1,100), Jon Pertwee's cape from *The Sea Devils* (£1,600), two Cyber guns for £820 and £850, and Tegan's 1983 top and culottes (£220).

Despite Bonhams' dominance there were still smaller-scale fan auctions, with the TARDIS console's central column from 1972-83 selling for a whacking £1,250 at the DWAS' 1993 Panopticon convention. JNT oversaw several August Bank Holiday events at Longleat during the 1990s, featuring regular auctions drawing from the exhibitions and his personal collection. The 1996 event saw a Sixth Doctor shirt sell to collector Jamie Smyth for £375 and the Seventh's lighter-coloured jacket reach £560, while 1997 witnessed Smyth pay a staggering £2,700 for the Sixth Doctor's infamous coat. In 1999 Six's waistcoat and watch chain fetched £300 and the Fifth Doctor's hat £450. 2000 saw the Seventh Doctor's question-mark umbrella reach £520, while Adric's badge for mathematical excellence made £270 in 2001.

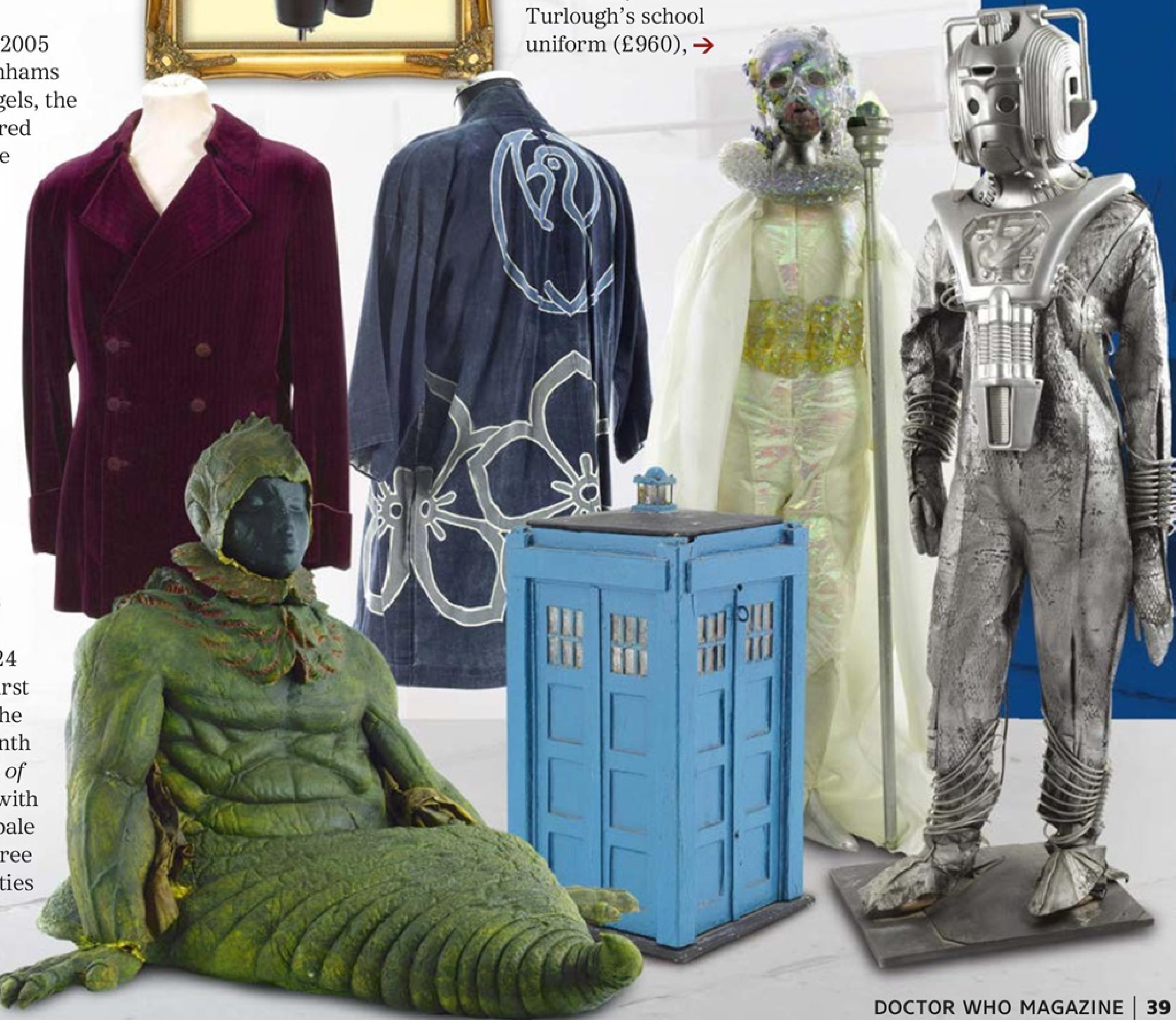
The show's successful 2005 revival prompted Bonhams to source rarities Angels, the famed costumiers that had hired costumes to *Doctor Who* since the programme's inception. 6 June 2009 witnessed a huge Angels sale, featuring 19 *Doctor Who* lots. Ian Chesterton's kimono jacket from *Marco Polo* and *The Keys of Marinus* reached £2,520, while Marco Polo's green tunic made £1920. Other gems included Richard the Lionheart's tunic from *The Crusade* (£2,040) and the Third Doctor's olive jacket from *The Time Warrior* (£8,400).

This was a mere prelude to Bonhams' massive, dedicated *Doctor Who* auction held on 24 February 2010, offering the first proof of the market value of the show's modern icons. The Tenth Doctor's tuxedo from *Voyage of the Damned* fetched £5,040, with bidders also snapping up his pale blue shirt (£1,260), a lot of three shirts (£1,080) and four neckties (£1,620). Astrid's waitress outfit from *Voyage*, worn by pop star Kylie Minogue, hit £3,120, as did the Victorian ensemble worn by Jackson Lake in *The Next Doctor*.

Companion costumes also sold well. Martha Jones' outfit first seen in *Smith and Jones*, including a maroon leather jacket, fetched £1,320, while Donna Noble's M&S brown leather coat from *Journey's End* hit £780. Mickey Smith and Jackie Tyler costumes also reached three-figure sums but there was no doubting the star draw, with Billie Piper's Rose Tyler outfits commanding high prices, including her Diesel top and accessories from *Rose* (£1,020), her jacket and Union Jack t-shirt from *The Empty Child/The Doctor Dances* (£1,200) and the parka worn in *Army of Ghosts/Doomsday* (£1,800).

The same auction also provided many 20th-century rarities. Standout Fourth Doctor items included an Egyptian sarcophagus from *Pyramids of Mars* (£4,800), Prydonian robes and a tabard from *The Deadly Assassin* (£2,640), a mechanised exhibition Mandrel from *Nightmare of Eden* (£2,040) and Adric's yellow-and-green costume (£2,400).

Fifth Doctor highlights included Nyssa's Traken trouser suit (£3,360), the Trickster's mask from *Kinda* (£1,440), two destroyed *Earthshock* and *Five Doctors* Cybermen (£2,880 and £4,080), Turlough's school uniform (£960), →



Above left and centre: The display area and the auction room at Bonhams on 24 February 2010.
Photos © David Miller.

Above right: The Bonhams catalogue for the February 2010 sale.

Left inset: Rose's patriotic outfit from *The Empty Child/The Doctor Dances* (2005).
Photo © Bonhams.

Below: Back row: The Third Doctor's jacket from *Planet of the Daleks* (1973); Ian's kimono jacket from *Marco Polo* (1964); a Cryon from *Attack of the Cybermen* (1985); a Cyberman from *Silver Nemesis* (1988). Front row: a Mentor from *The Trial of a Time Lord*; a model TARDIS.
Photos © Bonhams.

Right inset: One of the Sixth Doctor's cat badges. Photo © Bonhams.

Below: The Kandy Man from *The Happiness Patrol* (1988); a design for the Seventh Doctor's costume, drawn in 1987 by Ken Trew; Ace's jacket, first seen in *Dragonfire* (1987). Photos © Bonhams.

→ the large Malus face prop (£3,000) and smaller puppet version (£1,920) from *The Awakening*, a Tractator from *Frontios* (£1,320) and, from *The Caves of Androzani*, the Magma Beast (£1,560) and Sharaz Jek's mask (£4,800).

Key lots from *Trial of a Time Lord* included Peri's yellow Ravalox ensemble (£2,880), the L1 robot (£1,320), Mentor Kiv (£1,320) and a Vervoid (£1,920), while the earlier Sixth Doctor slug villain Mestor reached £1,200.

The Seventh Doctor's era produced a Dalek battle chair from *Remembrance of the Daleks* (£6,600), the Kandy Man from *The Happiness Patrol* (£1,920), a God of Ragnarok (£1,080) and Ace's pilot jacket, t-shirt and skirt (£3,240). Three *Silver Nemesis* Cybermen fetched £4,080, £8,400 and £9,600.

The sole example from the Third Doctor's era, a crumbling Brontosaurus puppet from *Invasion of the Dinosaurs*, achieved £1,320.

Perhaps overshadowed by this mega event, a few lots sold by Bonhams on 23 June 2010 included an exhibition 'backless' Dalek for £4,800 and a battered 1960s Dalek with adapted thinner skirt, also at £4,800. A *Tomb of the Cybermen* Cyber head went for an impressive £7,800, only beaten by a 2005 TARDIS prop that commanded a massive £10,800.

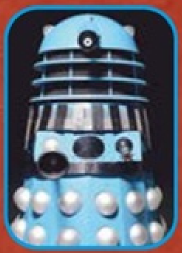
A 15 December 2011 event brought fresh items, including costumes from *Human Nature*/*The Family of Blood*, such as John Smith's three-piece-suit (£2,125) and Martha's maid outfit (£1,000). Vincent van Gogh's costume from *Vincent and the Doctor* reached £1,250, while the Eleventh Doctor's top hat and tails from *The Big Bang* fetched £2,625.

The former wardrobes of the Ponds were auctioned on 29 June 2016, with one Rory ensemble of black jacket and striped t-shirt fetching £1,000, and Amy's mauve leather Topshop jacket rig-out making £1,062. A handful of older lots the same day included an *Earthshock* Cyber head 'master' built over a helmet from *The Invasion*, making an excellent £6,250.

THE TOP FIVE DALEK PRICES AT AUCTION

1 **£38,400. Bamfords, 8 June 2016:** A 1966 movie Dalek won in a Sugar Puffs competition, originally silver but later repainted red. It had previously sold at Bonhams in August 1992 for £3,800 – a tenth of the price!

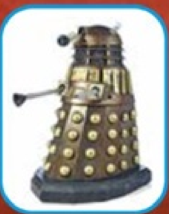
2 **£36,000. Bonhams, 16 November 2005:** Sold by Christie's in 1986 for £4,600, this 'Tussauds Dalek', now restored to its famous Porsche Riviera Blue livery, was bought by the Buckinghamshire communications agency Indeprod, with proceeds going to Great Ormond Street Hospital. Indeprod later went into administration and the prop was resold in 2009 by Stockport auctioneers Philip Davies.



3 **£20,400. Bonhams, 24 February 2010:** This handsome black-and-gold example had been a white new-build for *Revelation of the Daleks*, repainted for various exhibitions. A battle-worn white-and-gold prop from *Remembrance of the Daleks* made £15,600 at the same auction.

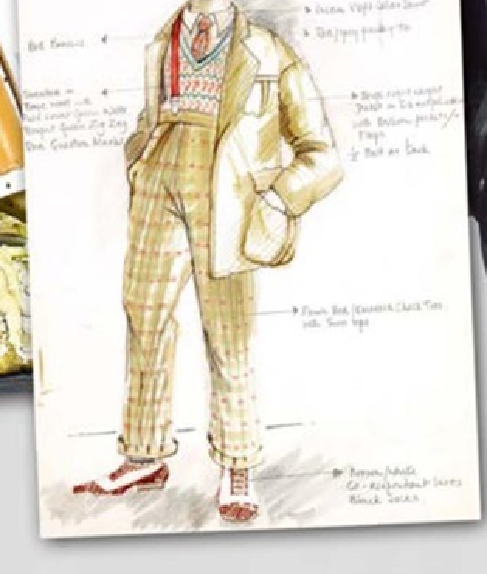
4 **£18,750. Bonhams, 28 June 2017.** This non-BBC replica commissioned by Andrew Beech in the 1990s was used in the TV episodes *Asylum of the Daleks* and *The Magician's Apprentice*/*The Witch's Familiar*. Later revamped for the *Doctor Who* Experience, when sold in 2017 it was in a livery similar to that seen in *The Chase*. Another Beech-commissioned replica used in the Experience and on screen, in 1964 colours, was sold in December 2018 for £15,625.

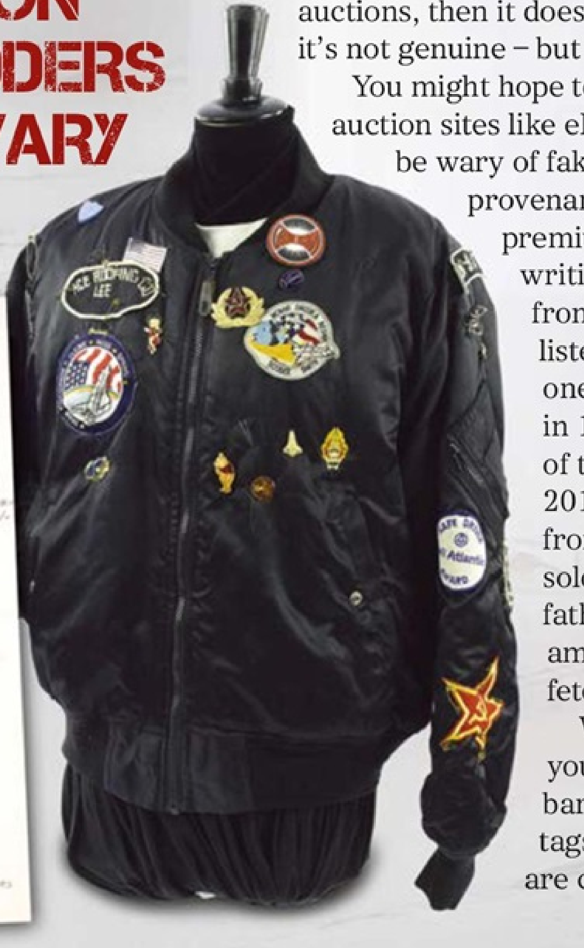
5 **£18,250. Bonhams, 29 June 2016:** A 2005 screen-used drone bronze Dalek, won in a *Radio Times* competition by reader Honey Jones-Hughes.



Despite Bonhams cornering the market, in 2016 the Derbyshire auctioneers Bamfords sold 21 lots from one collector, who had reportedly been urged to downsize by his wife. The star draw was a movie Dalek, alongside other items previously bought from Bonhams. Some pieces bought at Longleat in 1983 or Bonhams in 1991 have been sold three times on the open market, invariably with increasing values. Certainly, these items boast surefire provenance that an item came from the BBC. If an item *hasn't* appeared on the sales lists of these or JNT's Longleat auctions, then it doesn't necessarily mean it's not genuine – but buyer beware.

> YOU MIGHT GET A BARGAIN AT ONLINE AUCTION SITES, BUT BIDDERS SHOULD BE WARY OF FAKES.





You might hope to get a bargain at online auction sites like eBay, but bidders should be wary of fakes; items with sufficient provenance tend to come with premium price tags. At the time of writing, Crozier's medical tunic from *The Trial of a Time Lord* is listed on eBay at £1,000; this was one of a pair bought at Bonhams in 1991 for £70. Appearing out of the blue on eBay in September 2013 was an Auton carnival mask from *Terror of the Autons* (1971), sold by two brothers whose father had been a props driver; amid fierce bidding it eventually fetched £5,154.

With such buoyant values, you'll need luck finding a bargain. Despite four-figure price tags, to their owners these items are clearly priceless. **DWM**

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As the BBC marks 40 years of Children in Need telethons, **PAUL KIRKLEY** traces the charity's close relationship with the Doctor – a Time Lord who *never* refuses when people need help...

TIME AND RELATIVE DONATIONS IN SPACE

For a happy union of British institutions that's now into its fourth decade, *Doctor Who* and Children in Need didn't get off on entirely the right foot. Producer John Nathan-Turner, for one, was furious at having his 20th birthday special, *The Five Doctors,* hijacked by the schedulers and bumped from its intended anniversary broadcast to a slot during the fourth Children in Need telethon two days later, on 25 November 1983. Nor were British fans (and BBC licence-payers) entirely happy about viewers in America getting to see the story before they did.

On the night, the CiN studio audience didn't appear to have much of a sense of occasion, either. Breaking away from some light banter with Jim 'nick nick' Davidson, host Terry Wogan announced, "Now, of course, it's time for *Doctor Who*" – pausing for a reaction that noticeably never comes. "You won't believe it, I promise you..." our host ploughed on, gamely.

In those early years of CiN, it was common practice for Terry and his co-hosts to pop up periodically in the gaps between a standard BBC evening schedule. In the case of *The Five Doctors*, that involved Terry and chums ducking out for a full 90 minutes – though for viewers in some regions, dramatic events in Gallifrey's Death Zone were accompanied by somewhat intrusive Children in Need captions.

Immediately after the episode, Terry's attempt to give a totaliser update was interrupted (for London viewers at least) by the arrival of the Fifth Doctor in the TARDIS in a segment pre-recorded the previous week. After ribbing our hero about his "ridiculous outfit" ("Is it ridiculous?" asked a slightly wounded Peter Davison), Terry happily took the coat off the Time Lord's back in order for it to be auctioned for the charity. Minus its trademark vegetable, however – because, the Doctor explained, "It's Gallifreyan celery, with very special properties." (Is this canon? And if so, how do we account for the sticks of it the Doctor filched from Castrovalva and Captain Wrack's *Buccaneer*? Letters to the usual address.) Switching back to the live feed, a slightly abashed Terry was then forced to admit that the coat had subsequently been, erm, "mislaid". Oops.

Two years later, Children in Need played host to another *Doctor Who* birthday reunion when 22 past and present stars of the show – one for each year of its life – emerged from the TARDIS in the studio, this time to an enthusiastic chorus of whoops and cheers. OK, so keen mathematicians in the audience may have noticed that only 20 people actually squeezed through those police-box doors. To make up the numbers, Mark Strickson was carrying a model Dalek and Janet Fielding a knitted K9.

CHILDREN IN NEED HOSTED A BIRTHDAY REUNION WHEN 22 STARS OF THE SHOW EMERGED FROM THE TARDIS IN THE STUDIO.

The Doctor's faithful hound wasn't the only fluffy mascot on that year's show. It also saw the debut of future CiN mainstay Pudsey Bear, who back in August had been introduced to viewers of *Wogan* by Joanna Lumley, sitting in the back seat of the Doctor's roadster Bessie, on Blackpool's Golden Mile.

Earlier that day, Bessie had been pressed into service to transport Colin Baker, Nicola Bryant and John Nathan-Turner to the resort's *Doctor Who* Exhibition, where all takings for the day were donated to Children in Need.

On the night of the telethon, the Sixth Doctor presented Terry Wogan with a cheque for £1,000 from the event, while his Second and Third incarnations engaged in one of their trademark on-stage 'arguments', prompting Terry to make a quick getaway in the TARDIS.

Today, this 1985 sequence is notable as one of very few appearances by Adrienne Hill (aka short-lived 1960s companion Katarina) at a *Doctor Who* event. The actress, who died in 1997, is one of eight *Who* legends from that night who are no longer with us – the others being Michael Craze, Caroline John, Nicholas Courtney, Elisabeth Sladen, Ian Marter, and Patrick Troughton and Jon Pertwee themselves – making it something of a moment to treasure.

With the Doctor's stock getting lower among BBC bosses, the Time Lord was largely absent from Children in Need in the late 1980s – though you might still have spotted the odd Cyberman and Ogron lurking around, especially during the telethon's regional opt-out segments.

In 1987, Adrian Robinson was one of a pair of Cybermen who presented a cheque to Stu 'I could crush a grape' Francis at the BBC's Pebble Mill studios in Birmingham. "I owned an original *Earthshock* Cyber blaster, and I was the right build for the costume," says Adrian. "Then the following year I went back with a different group of fans, this time with a large transport case full of BBC costumes from London – the Sixth Doctor's coat, the Seventh Doctor's umbrella, etc. I was a Cyberman again – and I managed to fall down the stairs!"

"What force for good could bring the Doctor back to TV for his 30th anniversary?" was the question posed on the cover of *Radio Times* in November 1993. The answer, of course, was Children in Need, which saw yet another TARDIS-load of Time Lords and companions joining forces for a new 'mini-adventure' – or glorified skit, depending on your personal head-canon – in which the worlds of *Doctor Who* and →

ITV • C4 • BBC TV & RADIO • SATELLITE
Radio Times
EAST ANGLIA
20 – 26 November 1993 65p
LOOK WHO'S BACK IN 3D
What force for good could bring the Doctor back to TV on his 30th anniversary?
Children in Need!
DON'T MISS IT, FRIDAY BBC1

Opposite page: Pudsey Bear joins the Doctors and their friends in support of Children in Need. Clockwise from top left: Jon Pertwee, Colin Baker and Sylvester McCoy in Bessie for *Dimensions in Time* (1993); the Eleventh Doctor's TARDIS; Peter Davison and David Tennant, together for *Time Crash* (2007); Jodie Whittaker, Tosin Cole, Bradley Walsh and Mandip Gill in 2018; David Bradley, Pearl Mackie and Peter Capaldi during production of *Twice Upon a Time* (2017); Matt Smith in 2011.

Left inset: Terry Wogan is given the Doctor's coat by Peter Davison, following the broadcast of *The Five Doctors* on 25 November 1983.

Above left: Patrick Troughton and Carole Ann Ford emerge from the TARDIS...

Above right: ... followed by many other stars of *Doctor Who*, including Janet Fielding, Matthew Waterhouse, Mark Strickson, Nicola Bryant and Colin Baker...

Below left: ... Jon Pertwee, Caroline John, Nicholas Courtney, Richard Franklin, John Levene, Elisabeth Sladen, Louise Jameson and Ian Marter, during BBC1's Children in Need telethon on 22 November 1985.

Below right: The *Radio Times* cover dated 20-26 November 1993 promoted the *Doctor Who/EastEnders* crossover adventure *Dimensions in Time*.

TIME AND RELATIVE DONATIONS IN SPACE

Above: A menagerie of monsters gathers outside the Queen Vic in *Dimensions in Time*.

Right inset and far right: The Fourth Doctor (Jon Culsaw), the Sixth (Colin Baker) and the Seventh (Sylvester McCoy) are among those competing in *The Weakest Link*, during the Children in Need telethon on 21 November 2003.

Below: The Hyde Fundraisers, a talented group of fans whose members raise money for charity while wearing home-made *Doctor Who* monster costumes.

→ *EastEnders* collided in, erm, *memorable* fashion in Albert Square, and in 3D.

Much has been written on the subject of *Dimensions in Time* – **Doctor Who Magazine** devoted an entire *Archive* feature to it in issue 324 – but two things are worth noting. One is that, with just shy of 14 million viewers, it has the – some would say slightly unfortunate – distinction of being one of the most-watched *Doctor Who* stories of all time, attracting almost double the audience of *The Five Doctors* a decade earlier.

The second is that, for John Nathan-Turner – the man who had so resisted *The Five Doctors* being scheduled during Children in Need – it remains both his sole *Doctor Who* writer credit, and his final bow as the show's longest-serving producer. "I see this as my absolute farewell to *Doctor Who*," John explained at the time. "Although it's only 12 minutes, it has brought together every living Doctor, all of them in costume, and it's brought back so many of the companions and so many of my old team that I really feel that it's the end of *Doctor Who* for me."

It would be a full ten years before the Doctor and Pudsey crossed paths again. But this was a Time Lord reunion with a difference, as the Sixth and Seventh Doctors, Colin Baker and Sylvester McCoy, joined impressionist Jon Culshaw – giving us his fruitiest Tom Baker as a stand-in Fourth Doctor – and a menagerie of monsters for a comic *Doctor Who*-themed edition of *The Weakest Link*.

"Quite a few fans at the time had felt maybe this was one of those big anniversary markers, which it was never really intended to be," says Jon. "It was just a bit of jolly, light-hearted fun. My only regret is that I wish I'd worn the proper Fourth Doctor costume. I got a little experimental, with a similarly flamboyant costume that wasn't quite right.

"It was live, which added to the merry sense of chaos. And it was wonderful to see Sylvester and Colin in their costumes. I remember having a chat backstage before we went out, and they had this lovely rapport – it was almost like watching Jon Pertwee and Patrick Troughton."

Nev Fountain's script leaned affectionately into every *Doctor Who* soft target in the comedy playbook, from quarries to wobbly walls to Bonnie Langford. But by the time of the Doctor's next contribution, two years later, no one was making jokes about wobbly sets any more. In 2005, *Doctor Who* was suddenly the hottest property on television and, as such, that year's Children in Need offered not the usual kisses to the past but a tantalising

LOVE AND MONSTERS

In 1985 a Children in Need fundraising event at the *Doctor Who* Exhibition in Blackpool raised an impressive £1,000 for the charity. But that day was to have a more lasting legacy, as a group of fans who'd gathered there were inspired to start their own fundraising drive.They're still going strong, 35 years later.

At a conservative estimate, the Manchester-based Hyde Fundraisers have now raised at least £100,000 for Children in Need and other charities – much of it through *Doctor Who*-themed events.

"After Blackpool, we started with a couple of pub crawls through town centres, dressed in *Doctor Who* costumes – Cybermen invading pubs!" explains chairman and founder Kevin Taylor. "And over the years we've gradually escalated to more professional events."

Members of the group – dressed mostly in home-made replicas of *Doctor Who* costumes – have become a regular fixture of Children in Need regional opt-outs in the north west. "It's always good fun, often in very cold locations!" says Kevin. "Pudsey often joins us, too – though that's not a costume, of course. He's real."

The Hyde Fundraisers have also appeared on *Blue Peter*'s Children in Need show, and in 2016 they helped K9 go nose-to-nose with Hacker the dog on CBBC.

"We do something every year for Children in Need," says Kevin, whose fundraising efforts saw him being awarded the British Empire Medal in the Queen's 2018 Birthday Honours. "There's always been a very strong relationship between Children in Need and *Doctor Who*, and we've been very pleased to be involved with that. We've had great fun doing it as well."

Due to COVID restrictions, this year's Hyde CiN fundraising drive is going online with a YouTube special about the group's 1993/2005 stage play, *The Trial of Davros*. Presented by John Leeson, *Trial Revisited* will feature unseen and behind-the-scenes footage from the play, plus interviews with the cast and crew, including Davros actor Terry Molloy. See *hydefundraisers.com* for details.

CHILDREN IN NEED OFFERED NOT THE USUAL KISSES TO THE PAST BUT A TANTALISING GLIMPSE OF THINGS TO COME.

glimpse of things to come, in the form of David Tennant's first full scene as the Doctor.

In retrospect, this feels like rather a generous gift for such an iconic moment – akin to Eon offering to introduce the new James Bond between dancing newsreaders and Katie Melua. Did writer and showrunner Russell T Davies have any qualms about doing it? "I had only one proviso," he says. "The scene had to be 'real' – a legitimate piece of fiction, no fourth-wall breaking. Children in Need were asking for Pudsey to be on the console and I really had to dig my heels in and say no. Not just as producer, but as a viewer, because I think those one-offs have more weight and truth if they're seen to be – let's say the word – canonical."

In 2006, Cardiff's Millennium Centre played host to *Doctor Who: A Celebration*, a special fundraising concert for Children in Need, hosted by David Tennant. An auction of props and costumes, including the Doctor's trainers and Rose's blouse, also helped towards the evening's impressive bounty of £75,000.

The following year, Tennant starred opposite his boyhood hero – and future father-in-law – Peter Davison in *Time Crash*. As with 2005's scene, Steven Moffat's mini-adventure is a genuine piece of canonical *Doctor Who* that further cements Children in Need's status as the natural home of multi-Doctor team-ups. And yes, confirms Russell T Davies, once again he had to step in to keep Pudsey Bear off the TARDIS console. That little guy is clearly desperate for a part in *Doctor Who*.

Since the series' revival, *Doctor Who* has been a reliable annual fixture of Children in Need. Often, this has simply taken the form of an exclusive preview of the forthcoming Christmas special, but we've also been treated to comedy skits and exclusive 'minisodes'. "Do we *really* call them that?" asked a sceptical Jenna Coleman as she and Matt Smith introduced 2012's festive prequel, *The Great Detective*.

In 2011, Matt Smith auctioned the clothes off his back (and this time no one 'misplaced' them), while 2016's *Looking for Pudsey* gave us a crossed-wires phone →

ANNA-DVENTURE IN SPACE AND TIME

"I was very shocked, and didn't quite know what to do with my face," recalls Anna Marke of the moment when Doctor Who started talking to her from inside her telly two years ago.

"[Anna] looked sad and then started crying, which really confused us," adds mum Rachel. "We didn't understand until later, when she told us she'd never cried because she was so happy before."

And the surprises didn't stop there. Outside the family's Basingstoke home, the TARDIS was waiting ("It drew quite an audience on the street," says Rachel, laughing) to transport superfan Anna, then nine, and her brother Alex to a day on the *Doctor Who* set in Cardiff.

"I loved meeting everyone and going inside the TARDIS and pressing all the buttons," says Anna, who has cystic fibrosis. "And getting a custard cream!"

"They were so lovely with Alex and Anna," says Rachel. "The way Anna was looking up at Jodie while they were sitting having a chat is something I will remember forever. It showed just how much of an inspiration having Jodie as the Doctor really is."

Anna's own verdict in the film? "She's so much better than the boy Doctors."

Anna was also presented with her own mini version of the Doctor's costume. "You can guess who she dressed as for World Book Day!" says Rachel. "Hopefully she'll be able to show it to her own children one day.

"It's one of the best things that's ever happened to us as a family," she adds. "We're grateful to everyone involved. When Anna is feeling poorly or going through tough times, it's so good to have this experience to draw back on, to help cheer her up."

"*Doctor Who* is quite meaningful and special to us," agrees Anna, "and this was a once in a lifetime experience I'll never forget."

Top left: Rose (Billie Piper) is amazed to see the newly regenerated Doctor (David Tennant) in a scene recorded for the Children in Need telethon broadcast on 18 November 2005.

Top right: Anna Marke meets the Doctor (Jodie Whittaker) and Pudsey in 2018...

Above: ... and takes a trip in the TARDIS.

Far left: The Doctor meets his younger self (Peter Davison) in *Time Crash*.

Below left: The Doctor (Matt Smith) finds himself rapidly running out of clothes in a scene shown during the Children in Need telethon on 18 November 2011.

Below right: The Doctor (Peter Capaldi) gets his wires crossed in *Looking for Pudsey*, broadcast during the Children in Need telethon on 20 November 2016.

BBC
DOCTOR WHO
ADVENTURES IN LOCKDOWN
STORIES FROM
CHRIS CHIBNALL
PAUL CORNELL
RUSSELL T DAVIES
NEIL GAIMAN
MARK GATISS
PETE McTIGHE
STEVEN MOFFAT
VINAY PATEL
& JOY WILKINSON
In aid of BBC Children in Need

Above left: *Adventures in Lockdown*, a charity anthology published by BBC Books on 5 November 2020 in aid of Children in Need.

Above right: Anna Marke and her brother Alex meet the stars of *Doctor Who*.

Below: Matt Smith and Karen Gillan enjoy afternoon tea in the TARDIS with Joseph and Brandon in 2010.

Bottom: Limited edition Tenth and Thirteenth Doctor bears have been produced in aid of 2020's Children in Need, and are available to buy from *bbcchildreninneedshop.co.uk*

→ conversation between Peter Capaldi's Doctor and Eddie Redmayne's Newt Scamander, from *Fantastic Beasts and Where to Find Them*. A *Doctor Who*/*Harry Potter* superbrand crossover? Only for Children in Need...

But arguably the most memorable – and certainly the most moving – *Doctor Who* contributions to Children in Need over the past decade have been those that focused on the young lives the charity was designed to serve.

In 2010, Matt Smith and Karen Gillan invited meningitis survivor Joseph and his brother Brandon to tea and space buns aboard the TARDIS, where Smith showed off his party piece of shoving a whole Jammie Dodger into his mouth (and Karen nearly choked trying to follow suit). Quizzed by the boys, Gillan also revealed that her greatest phobia is moths, because "They're just... erratic." Fair enough.

THE MOST MEMORABLE CONTRIBUTIONS HAVE BEEN THOSE FOCUSED ON THE YOUNG LIVES THE CHARITY WAS DESIGNED TO SERVE.

Two years ago, the Doctor (Jodie Whittaker) surprised nine-year-old superfan Anna, who has cystic fibrosis, by popping up on her TV with a special invitation to join her on the TARDIS set in Cardiff. And in 2019 another young fan, Anastasia, received her own video message from the TARDIS fam. Jodie Whittaker, Tosin Cole and Mandip Gill performed an initial sleight of hand by pretending they were away filming in America – before materialising in the Children in Need studio, to squeals of delight and tears of happiness from Anastasia. No doubt there were a few tears in living rooms across the country, too.

"Children in Need and *Doctor Who* go together very well," suggests Jon Culshaw, who in 2009 presented a segment of the show in the guise of the much-missed Sir Terry Wogan himself. "They've both got the same spirit of generosity and aspiration. And, of course, in recent years Children in Need has become an important moment in the *Doctor Who* calendar, forming that wonderful bridge between the most recent series and the Christmas Special."

"Children in Need is a huge night for the BBC," adds Russell T Davies. "And quite apart from the charity aspect, it's good to keep *Doctor Who* at the top of everyone's lists at the BBC. To be present, to be active, to be shouting out loud. Always remind the bosses that the show exists! I was delighted to be a part of it."

But perhaps we'll leave the final word to young Anna, who at the end of her TARDIS visit in 2018 told viewers: "The Doctor made me feel supported; that someone was by my side."

That, surely, is the spirit of spirit of Children in Need – and the magic of *Doctor Who* – in a nutshell. **DWM**

Captain Jack

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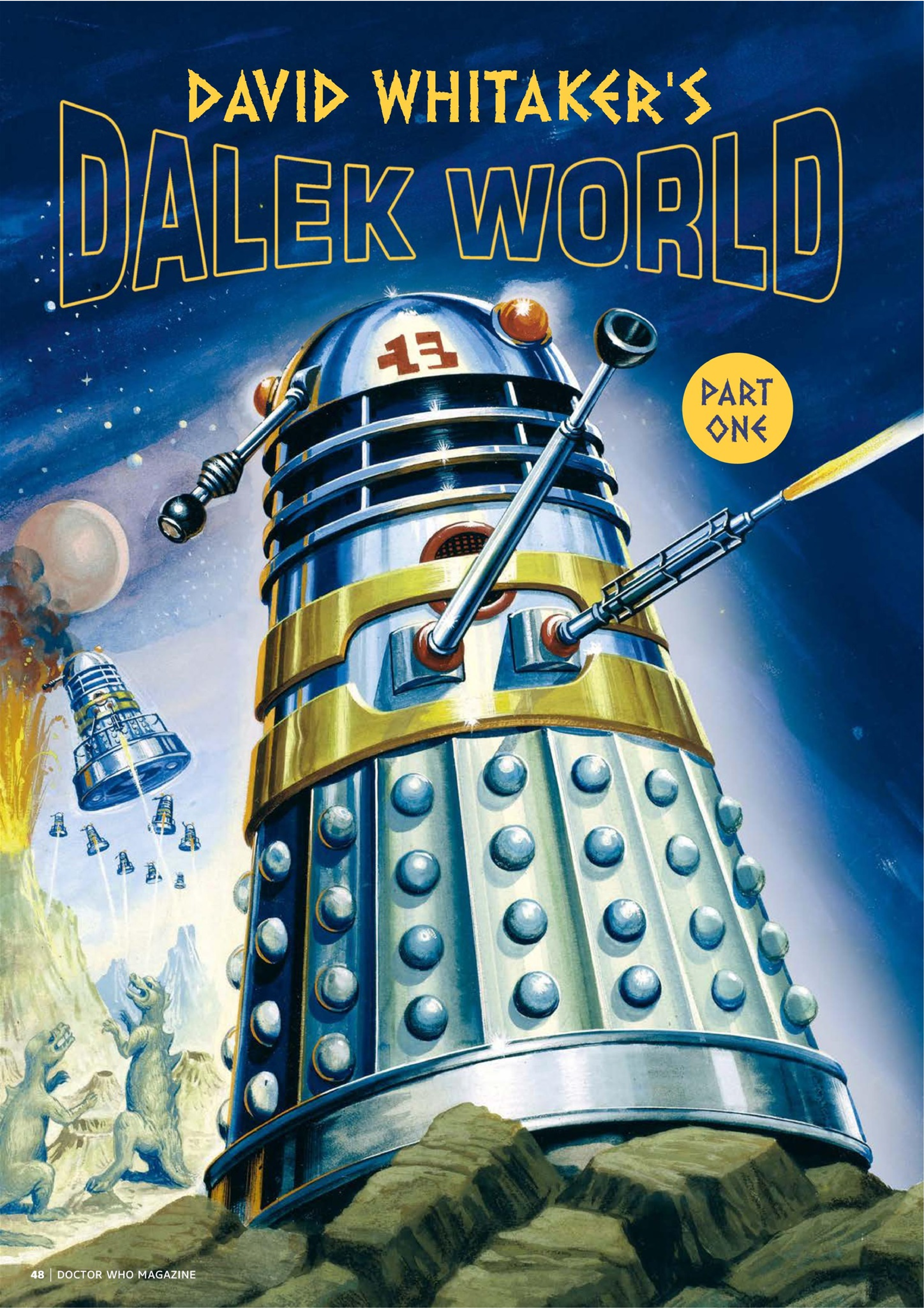
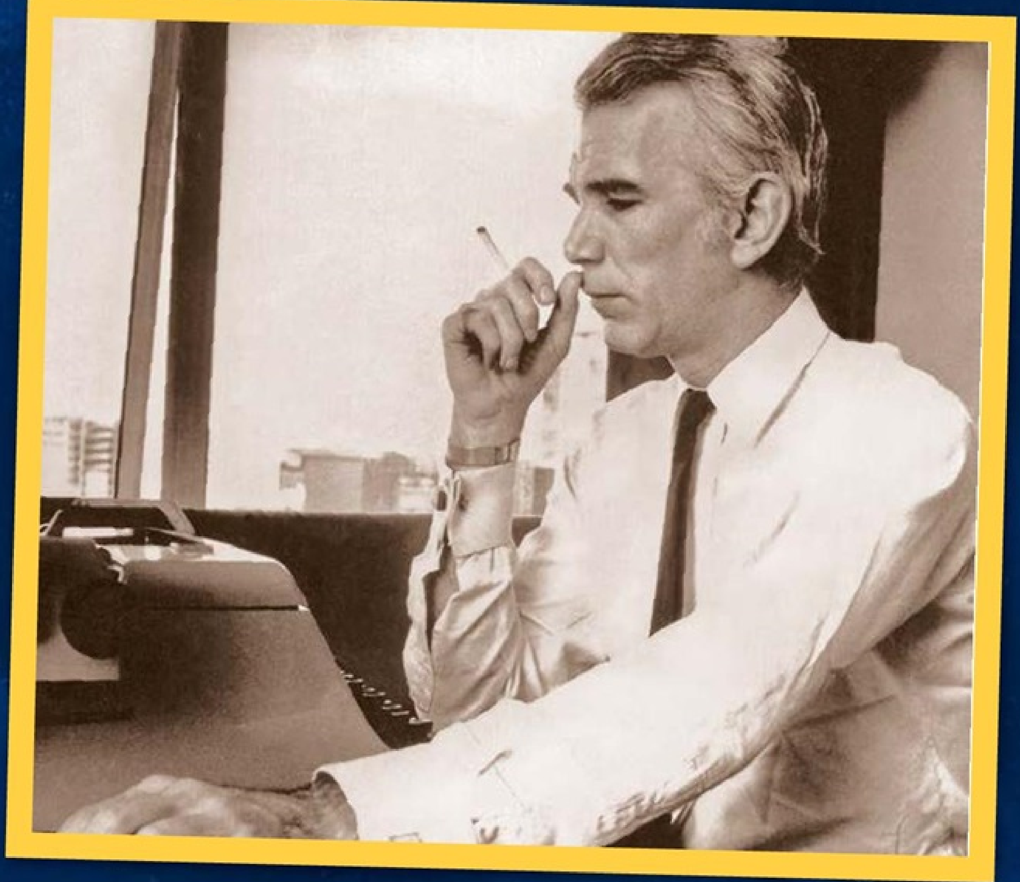
DAVID WHITAKER'S

DALEK WORLD

PART ONE



The Dalek comic strips and merchandise of the mid-1960s weren't merely spin-offs from *Doctor Who*, but fertile ground for bold new ideas on which the TV series feasted. And they weren't all created by Terry Nation. In the first instalment of a two-part article, **SIMON GUERRIER** explores the influence of Nation's collaborator, David Whitaker.



Opposite page and below: Detail from Richard Jennings' cover for *The Dalek Book* (1964), a publication that contained the first original fiction set in the *Doctor Who* universe.

Above: David Whitaker, *Doctor Who*'s first story editor.

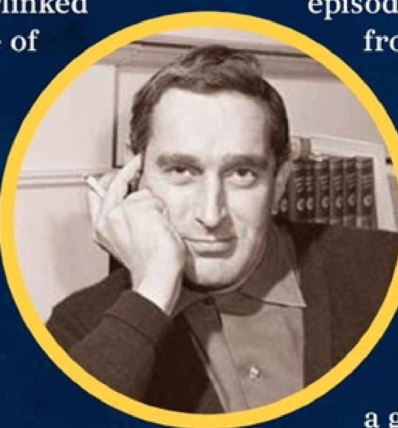
Left inset: Terry Nation, the writer who created the Daleks, pictured in 1964.

Below left: A rehearsal shot from *The Mutants* (aka *The Daleks*, 1963-64).

Last issue's cover boasted the enormous golden dome of the Dalek Emperor. He's the star of the new animated series *Daleks!*, which is part of the multi-platform *Time Lord Victorious* saga.

Yet telling a huge, connected story across different media is nothing new. Producer James Goss says that *Daleks!* is "the *TV 21* comics [of the 1960s] come to life," as well as being influenced by the "bright, stylised, vibrant, colourful" Dalek movies of the same period. Those comics and movies interlinked with Dalek annuals, a stage play and a range of sweet cigarettes, creating a rich mythology that fed back into the TV show.

This was partly down to Terry Nation, the writer who created the Daleks. But much of the actual hard graft was down to someone else. What exactly did David Whitaker contribute, and how did he shape Dalek history?

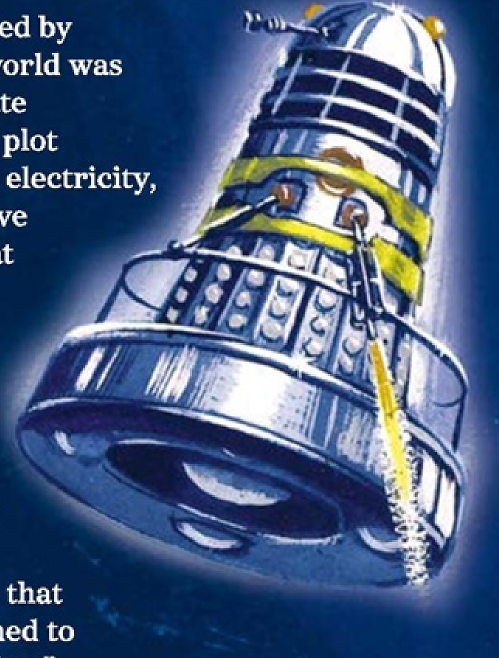


THE MUTANTS (AKA THE DALEKS)

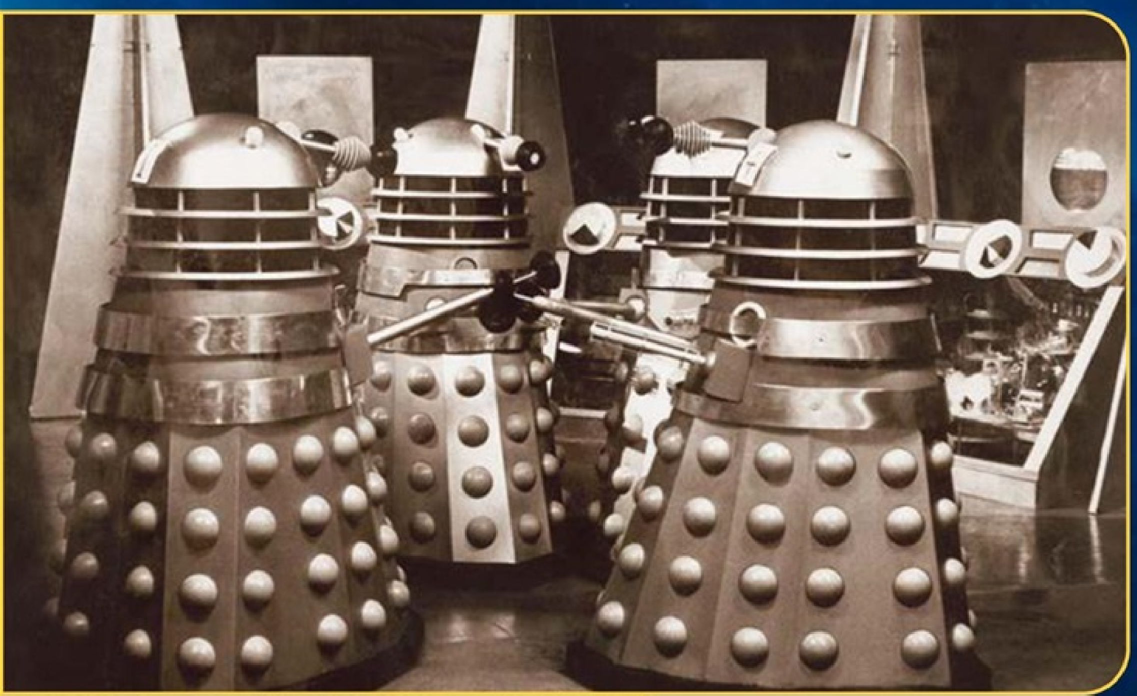
There would be no Daleks without David Whitaker. As story editor on *Doctor Who* when it started, it was his job to commission scripts and see them through to production, often undertaking rewriting himself. Assigned to the series in June 1963, Whitaker immediately asked the agency that represented him, Associated London Scripts, to recommend writers. Terry Nation was suggested because he'd written for the science-fiction series *Out of This World*, and Whitaker knew him, in any case, because they'd worked together on *The Ted Ray Show*. However, Nation responded indignantly to being asked to write for a series aimed at children. "I didn't do things like that!" he told Doctor Who Magazine years later.

Soon afterwards, short of work, Nation had to go back to Whitaker. Another editor might have resented the earlier snub but Whitaker worked with Nation to develop a 26-page storyline about machine-creatures called Daleks, commissioning full scripts on 31 July. It was fast work: in August, Nation wrote the seven episodes at a rate of one a day. BBC paperwork from the time says these scripts needed only minimal rewrites, but co-director Richard Martin recalled in 2015 that Whitaker "had to patch up Nation's appalling scripts". Whitaker and producer Verity Lambert also had to defend Nation's work to members of BBC management, who didn't like it at all.

Though the Daleks were created by Nation, realising them and their world was a group effort. *Doctor Who*'s associate producer Mervyn Pinfield suggested the plot element that the Daleks are powered by static electricity, which the Doctor deduces from their distinctive smell, like dodgem cars at the fairground. That led co-director Christopher Barry to suggest the Daleks' city should have metal floors to conduct this power, which in turn influenced the design of Raymond Cusick's sets. On 31 October, co-director Richard Martin suggested that the anti-radiation drugs in the story should prove lethal to Daleks, which Whitaker worked into the script. The Daleks conclude in the fifth of seven episodes that "The Dalek race has become conditioned to radiation... We need radiation to survive."



This and their dependence on power from their city was key to the serial's ending. On 1 February 1964, 10.4 million viewers in the UK watched the final battle. "Stop our power from wasting or it will be the end of the Daleks," wails the last of them – but the Doctor doesn't know how to save them, even were he so inclined. →



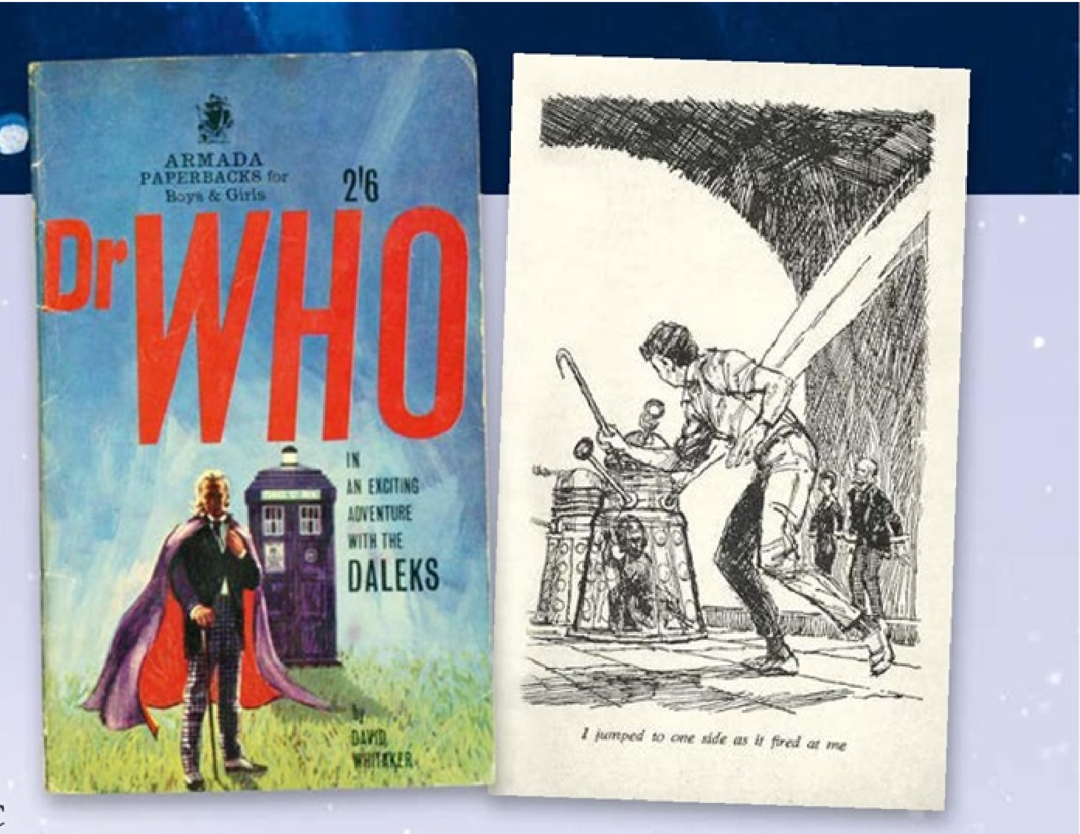
THOUGH THE DALEKS WERE CREATED BY NATION, REALISING THEM AND THEIR WORLD WAS A GROUP EFFORT.

Right: The Armada paperback edition of *Doctor Who in an exciting adventure with the Daleks*, published 4 October 1965; and a page from the book, showing Ian Chesterton under attack by a Dalek in a glass casing. Cover art and illustration by Peter Archer.

Below: Nation and his wife Kate, pictured in their London flat in August 1965.

Bottom left: A page from Nation's outline for 'Beyond the Sun', the story that would eventually be realised as *The Mutants*. The handwritten annotations are by Whitaker.

Bottom right: The Emperor Dalek addresses his officials in *Invasion of the Daleks*, the opening story of *The Dalek Book*.


ARMADA PAPERBACKS for Boys & Girls
2'6
Dr WHO
IN AN EXCITING ADVENTURE WITH THE DALEKS
by DAVID WHITAKER
I jumped to one side as it fired at me

→ The Doctor's reluctance echoed the feelings of the production team, though of course they recognised the success of the story. While it was still on air, Whitaker commissioned Nation for a new story – with a new monster, the Voord. "We weren't actually intending to bring the Daleks back," recalled Whitaker in the late 1970s. "I felt very strongly that we should try constantly for new ideas and treat new, unexplored ground. As it turned out their popularity ensured, in fact rather blackmailed us, into commissioning a sequel."

THE DALEKS

Whitaker commissioned Nation to write the TV sequel, initially titled *The Daleks*, on 17 March 1964. It was surely no coincidence that around the same time the BBC agreed merchandising rights over the Daleks, splitting the proceeds with Nation 50-50. The new TV story, to be shown in the autumn, would effectively promote any related merchandise, all in the run-up to Christmas. As a result, there were soon licences for Dalek products large and small, among them a dressing-up suit, battery-operated toys, books, badges and sweets. Nation already had a lucrative deal to write episodes of *The Saint* for ITV, and by the time his Dalek sequel went into production in August, he'd earned enough to buy Lynsted Park, an Elizabethan mansion in 35 acres of grounds. But cross-promoting the Daleks meant that the TV sequel and books all had to be written at the same time. Nation needed help.

DOCTOR WHO IN AN EXCITING ADVENTURE WITH THE DALEKS

On 15 April the BBC gave permission for Whitaker to adapt Nation's first Dalek serial as a novel, a task he'd work around his full-time commitment to the TV show. *Doctor Who in an exciting adventure with the Daleks* was published on 12 November 1964 – nine days ahead of the start of the TV sequel. The book is basically a more concise version of the TV story, with the plot, Daleks and their planet Skaro pretty much as seen on screen, not least because Arnold Schwartzman's illustrations were based on photographs from the serial.

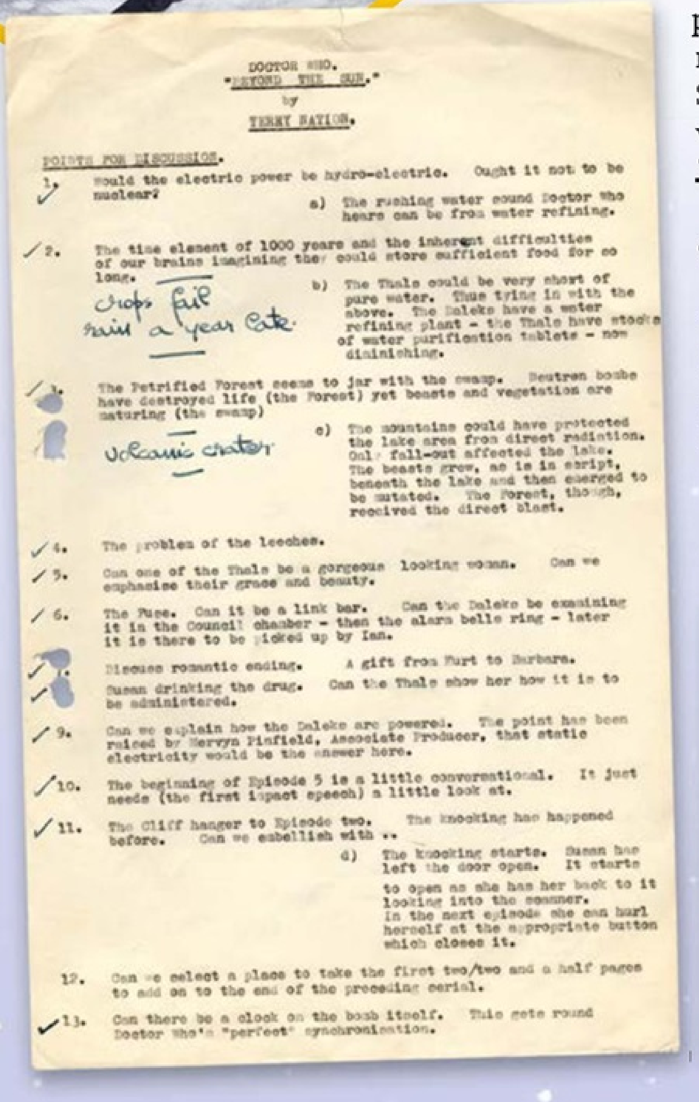
There are two main differences. On screen, the Doctor noses through a "complete history" of Skaro that goes back "nearly half a million years", including reels of recordings, star maps and drawings. In the book he pieces together a rough history for himself by speaking to Thal elders. Then, at the end of the novel, we glimpse a new kind of Dalek, its casing "totally made of glass". Inside, a creature perches "on a tiny seat with two squat legs not quite reaching the floor. The head was large [with] inhuman bumps where the ears and nose would normally be and [a] ghastly slit for a mouth." The creature has dark green skin, shrivelled arms and a squeaky, almost unintelligible voice.

The glass casing may owe something to designer Raymond Cusick's original ideas for how the Daleks should appear on screen, which had proved too expensive. But the creature's green skin, large head and atrophied limbs are reminiscent of the Mekon, dictator of Venus in the *Eagle* comic from 1950 on – and an influence on further Dalek stories. But where TV Daleks had been largely identical, without rank or status, this was a new kind of Dalek, apparently one in authority...

THE DALEK BOOK

The Dalek Book was published on 30 September 1964, so must have been hastily written as Nation only signed a contract in May. It was a huge hit, selling 75,000 copies, and it's easy to see why. The book is sumptuous, with cover, endpapers and comic strips painted in rich colours by Richard Jennings, a veteran of the *Eagle*. The Mekon is (again) likely the inspiration for the huge-domed Dalek Emperor introduced on page seven, and the humans' spacesuits are reminiscent of those worn by the Mekon's enemy Dan Dare. A spread on Dalek anatomy was almost certainly inspired by the *Eagle*'s famous cutaway diagrams of vehicles, which once included Dare's spaceship as if it were a real craft.

The Dalek Book takes this verisimilitude further: *all* its content – text stories, comic strips and 'fact' pages – weaves together to recount a Dalek invasion of the solar system in the year 2400, as experienced by mineralogist Jeff Stone and his brave children, Andy and Mary. For example, "The Anatomy of a Dalek" is a pamphlet Jeff discovers while spying on the Dalek Emperor. The title page tells us that *The Dalek Book* was written "by David Whitaker and Terry Nation", the order of their names suggesting that Whitaker wrote the greater share, and



DOCTOR WHO.
"BEYOND THE SUN."
by
TERRY NATION.

POINTS FOR DISCUSSION.

✓ 1. Would the electric power be hydro-electric. Ought it not to be nuclear?

a) The rushing water sound Doctor Who hears can be from water refining.

✓ 2. The time element of 1000 years and the inherent difficulties of our brains imagining they could store sufficient food for so long.

crops fail
rain a year late

b) The Thals could be very short of pure water. Thus tying in with the above. The Daleks have a water refining plant – the Thals have stocks of water purification tablets – now diminishing.

✓ The Petrified Forest seems to jar with the swamp. Neutron bombs have destroyed life (the Forest) yet beasts and vegetation are maturing (the swamp)

volcanic crater

c) The mountains could have protected the lake area from direct radiation. Only fall-out affected the lake. The beasts grew, as is in script, beneath the lake and then emerged to be mutated. The Forest, though, received the direct blast.

✓ 4. The problem of the leeches.

✓ 5. Can one of the Thals be a gorgeous looking woman. Can we emphasise their grace and beauty.

✓ 6. The Fuse. Can it be a link bar. Can the Daleks be examining it in the Council chamber – then the alarm bells ring – later it is there to be picked up by Ian.

✓ Discuss romantic ending. A gift from Kurt to Barbara.

✓ Susan drinking the drug. Can the Thals show her how it is to be administered.

✓ 9. Can we explain how the Daleks are powered. The point has been raised by Mervyn Pinfield, Associate Producer, that static electricity would be the answer here.

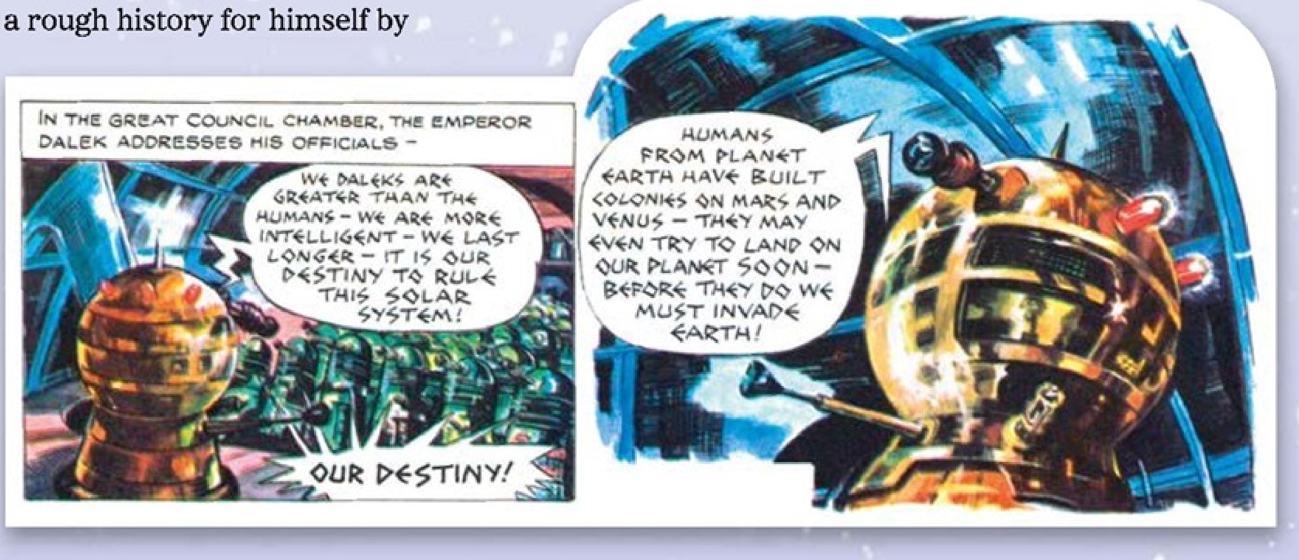
✓ 10. The beginning of Episode 5 is a little conversational. It just needs (the first impact speech) a little look at.

✓ 11. The Cliff hanger to Episode two. The knocking has happened before. Can we embellish with ..

d) The knocking starts. Susan has left the door open. It starts to open as she has her back to it looking into the scanner. In the next episode she can hurl herself at the appropriate button which closes it.

12. Can we select a place to take the first two/two and a half pages to add on to the end of the preceding serial.

✓ 13. Can there be a clock on the bomb itself. This gets round Doctor Who's "perfect" synchronisation.


IN THE GREAT COUNCIL CHAMBER, THE EMPEROR DALEK ADDRESSES HIS OFFICIALS –
WE DALEKS ARE GREATER THAN THE HUMANS – WE ARE MORE INTELLIGENT – WE LAST LONGER – IT IS OUR DESTINY TO RULE THIS SOLAR SYSTEM!
HUMANS FROM PLANET EARTH HAVE BUILT COLONIES ON MARS AND VENUS – THEY MAY EVEN TRY TO LAND ON OUR PLANET SOON – BEFORE THEY DO WE MUST INVADE EARTH!
OUR DESTINY!

that it is "based on the Dalek Chronicles discovered and translated by Terry Nation", again playing to the idea of this all being real testimony from the future.

Unlike the novelisation, *The Dalek Book* is all new. Even off-screen photographs from the first Dalek TV serial tell a new story about *another* visit to Skaro. This is set "centuries before the Daleks thought of universal conquest", suggesting distinct phases of Dalek history – just as in the TV sequel...

THE DALEK INVASION OF EARTH

The invasion of the solar system seen in *The Dalek Book* dovetails with the TV story *The Dalek Invasion of Earth*, the first episode of which was broadcast on 21 November 1964. The book is vague on how its invasion is defeated (though we're told the Stone family helped on some planets), as if to avoid spoiling the TV story. There are more specific overlaps: the Daleks use humans as slave workers, can pilot planets through space, and their outer casings are made of a tough metal called Dalekenium.

But then there are inconsistencies, such as the TV story being set in or around 2164, more than 200 years before the events related in *The Dalek Book*. On TV, Susan suggests escaping Earth and going somewhere free of Daleks, to which David Campbell responds angrily that he "can't run off and see what it's like on Venus". In *The Dalek Book* the Daleks conquered Venus, too.

Then there's the Daleks themselves. In *The Dalek Book*, the big-headed Emperor addresses "his officials", there's a "Red Commander" Dalek (his body the same grey as other Daleks but with red lights on his dome), and we see spindly-legged "Marsh Daleks". Such stratified ranks were beyond the TV budget; in the stage directions of his draft script for episode five of *The Dalek Invasion of Earth*, Nation makes the practical suggestion that the new type of Dalek introduced in the story, the Dalek Supreme, is "different to the others only in that he has a different paint job". Though this black Dalek speaks of orders issued by "Supreme Command", there's no mention of a Dalek Emperor or empire.

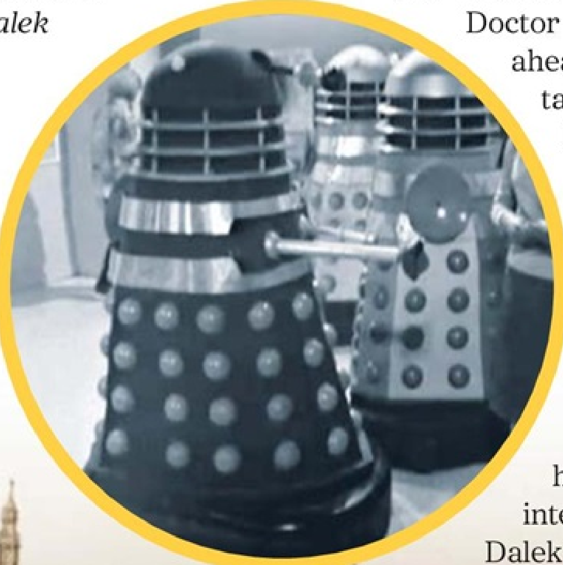
In their first story, the Daleks couldn't leave their city. But Daleks now move freely on Earth thanks to an alternative power source; the Doctor notes parabolic "discs on their backs". These seem to have been improvised by designer Spencer Chapman during pre-production, which would explain why they're not seen in any other iteration of the Daleks, on or off screen. Another continuity fix was probably from Nation and Whitaker: the Doctor and his friends saw the "final end" of the Daleks on Skaro, which the Doctor now surmises was "a million years ahead of us in the future"; the invasion takes place before that, in the "middle history of the Daleks".

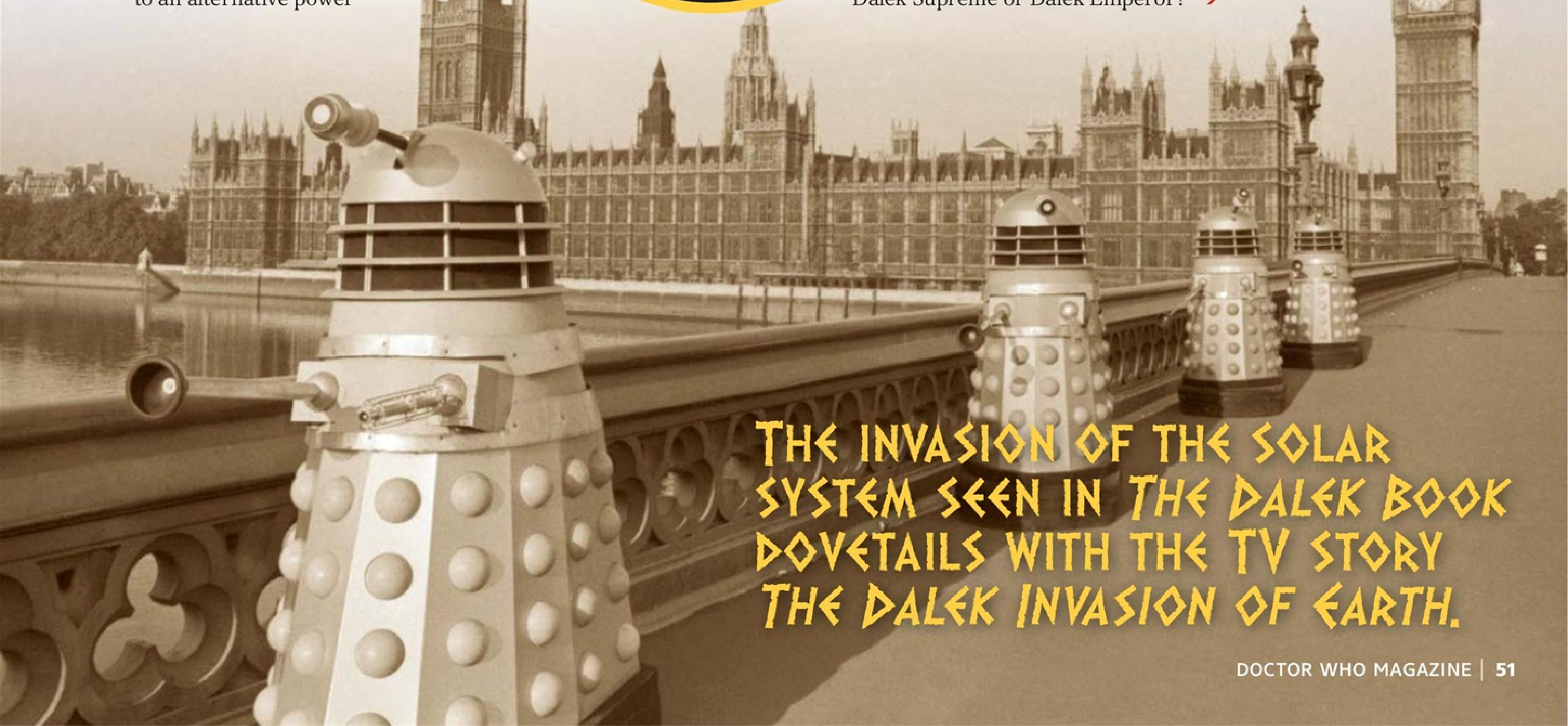
Of course, the Doctor nosed through recordings and images of Dalek history in the first TV serial, and it's surely these "Dalek Chronicles" that Nation claims to have discovered and translated in *The Dalek Book*. The question is how much Whitaker saw his novelisation fitting into that interlinked history: was the glass Dalek of the novel intended to be the ultimate form of the Dalek Supreme or Dalek Emperor? →

MUSICAL DALEKS

Some two hours after the broadcast of episode four of *The Dalek Invasion of Earth*, the Daleks were back on BBC Television, participants in a dance routine on *The Black and White Minstrel Show*. They'd also made an appearance in August on the sitcom *A World of His Own*, written by Nation's old friend Dave Freeman. But the dance was something else. In 1964, *The Black and White Minstrel Show* reportedly garnered audience figures of 21 million; featuring the Daleks didn't just reflect their popularity but enhanced it, treating them as cultural icons.

David Whitaker no doubt had a hand in this appearance through a personal connection. He and George Mitchell, the creator and conductor of the minstrel show, had worked together regularly on the light entertainment programmes *Make Mine Music* and *Showtime* between 1959 and 1961. Mitchell then provided vocal arrangements, and his singers, when Whitaker wrote a drama about the musical impresario Albert de Courville for the BBC's *Sunday-Night Play*. By the end of 1962 – when Mitchell was famous enough to be a guest on the BBC's *Desert Island Discs* – he and Whitaker had written a stage musical together, which they spent three weeks unsuccessfully pitching to potential investors and producers in New York in April and May the following year.





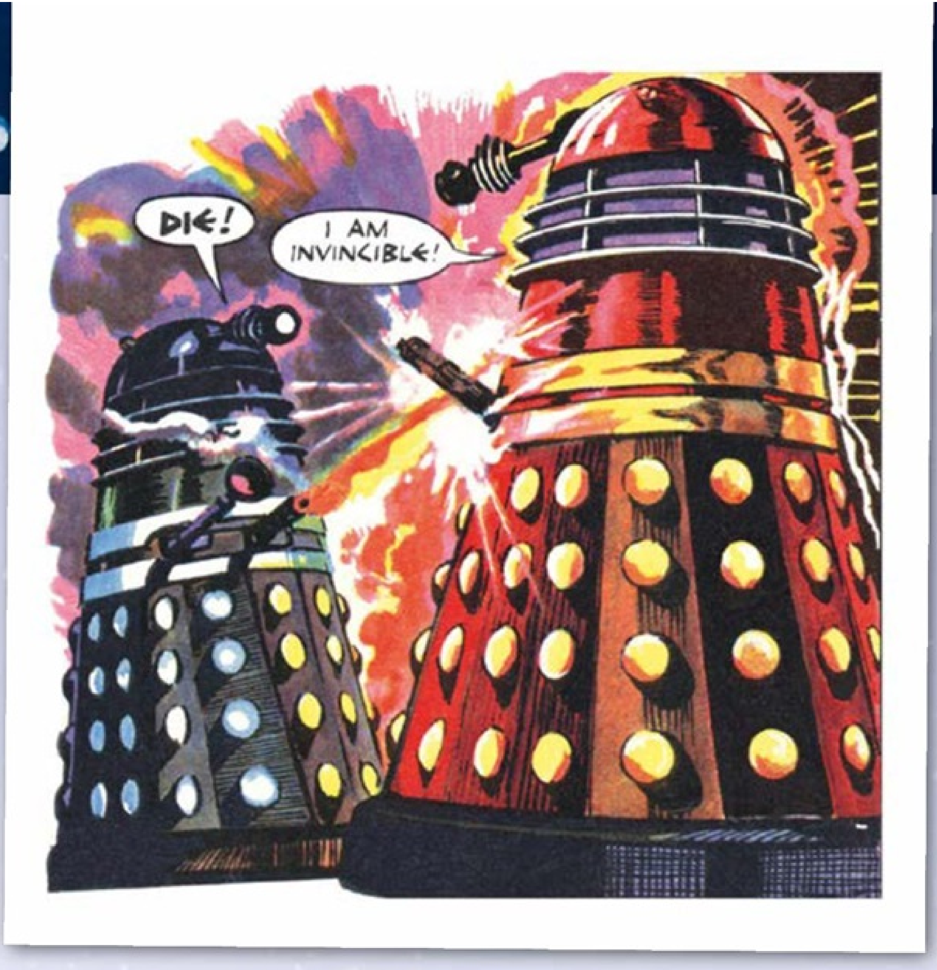
Top: A Dalek supervises slave workers in *The Dalek Invasion of Earth* (1964).

Above inset: George Mitchell, the creator of *The Black and White Minstrel Show*.

Left inset: The Dalek Supreme Controller (aka the Black Dalek) in *The Dalek Invasion of Earth*.

Bottom: The Daleks on Westminster Bridge in a publicity shot for *The Dalek Invasion of Earth*.

THE INVASION OF THE SOLAR SYSTEM SEEN IN *THE DALEK BOOK* DOVETAILS WITH THE TV STORY *THE DALEK INVASION OF EARTH.*


DIE!
I AM INVINCIBLE!

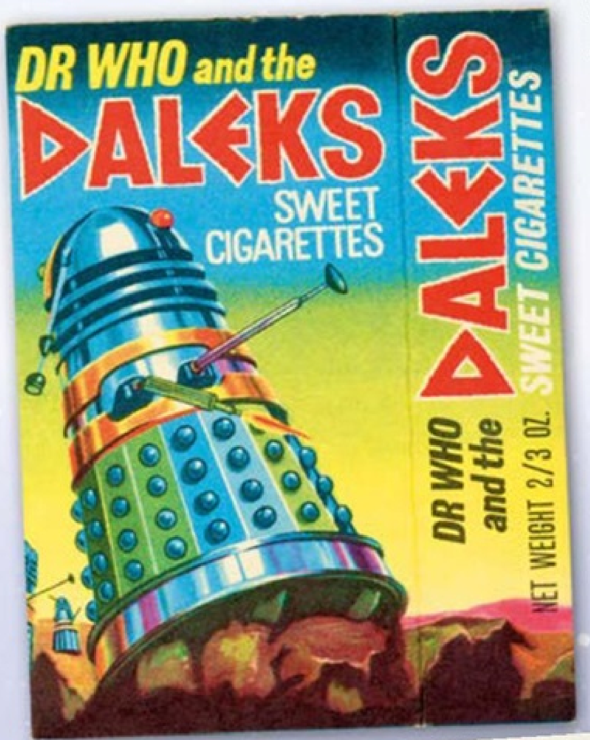
Right: The Black Dalek attempts to exterminate Zeg, the rogue Dalek, in a panel from *The Daleks* comic strip that appeared in *TV Century 21* issue 13 (1965). Art by Richard Jennings.

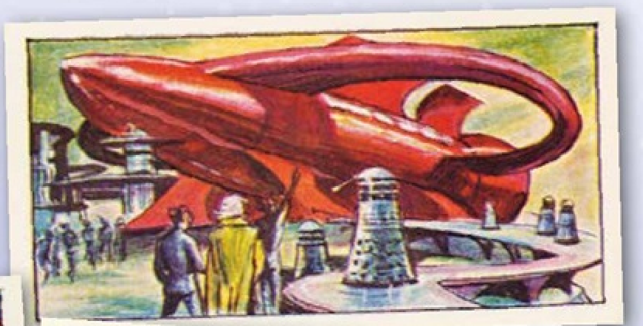
Below: A Dr Who and the Daleks Sweet Cigarettes box, plus the fronts of numbers 1, 2, 3, 6 and 11 of the 50 collectable cards that could be found inside the packs. Art by Richard Jennings.

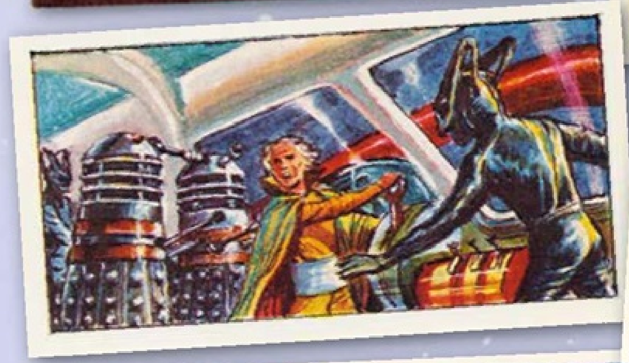
DR WHO AND THE DALEKS

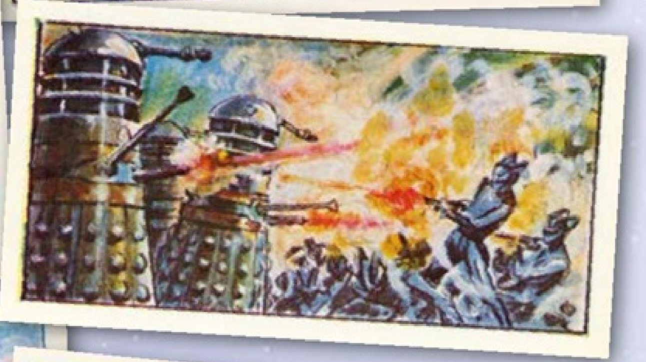
Artwork for *The Dalek Book* was reworked for the packaging on *Dr Who and the Daleks* sweet cigarettes, released to coincide with *The Dalek Invasion of Earth*. Richard Jennings provided new artwork for 50 collectable cards that between them related two stories. First, the Daleks and Voord both head to Earth in search of a mushroom from the jungles of South America that increases brain power. The location seems to have been chosen to ensure that this invasion didn't overlap with the one on TV.

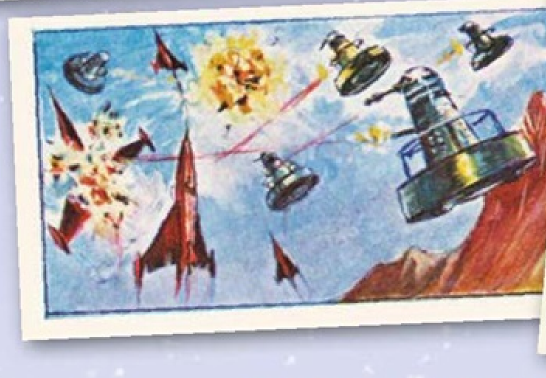
In the second story, a Dalek is discovered by Earth's authorities but refuses to speak until it's alone with the Doctor – a similar scenario to that seen in the 2005 episode *Dalek*. The Daleks need the Doctor's help, so he travels to Skaro to turn off a powerful machine that's lethal to them but doesn't harm humans from Earth such as himself. The Doctor being human and working willingly for the Daleks – who are so grateful that they throw him a banquet – suggests that these stories *weren't* written by Nation or Whitaker. But the use of the Dalek Emperor and 'transolar disks' (which enable the Daleks to hover and fly) shows how closely they were spun off from *The Dalek Book*. We can see the influence of *The Dalek Book* in artwork produced for a wealth of other merchandise, including Dalek colouring books, writing pads and wallpaper. Even the packaging of Dalek toys, activities and games was inspired by – or directly copied from – Jennings' work.

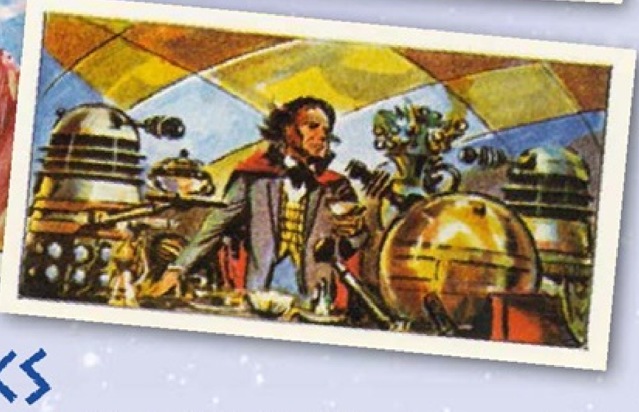












THE DALEKS

Jennings was again responsible for initial instalments of *The Daleks*, a strip that ran in the comic *TV Century 21* from its first issue, on 23 January 1965, for 104 weekly instalments.

This was notable because *TV Century 21* was devised to promote the various TV series devised by Gerry Anderson, such as *Fireball XL5* and *Stingray*. *TV Century 21* claimed to be a newspaper from the year 2065, with its comic strips presented as news reports from different points in the future – the implication being that the Daleks existed in the same universe as Anderson's creations.

THE LOCATION SEEMS TO HAVE BEEN CHOSEN TO ENSURE THAT THIS INVASION DIDN'T OVERLAP WITH THE ONE ON TV.

Perhaps to maintain this illusion, no writer credit was given on the Dalek strip. "Terry Nation was sort of an acquaintance," editor Alan Fennell later told Anderson's biographer Simon Archer. "I scripted the history of the Daleks, because he'd never done it. We didn't know where they came from. The initial story, telling how the Daleks came into being, was something I developed with him. And then a writer called David Whitaker took over."

In fact, that opening three-part story reworks details given in *The Dalek Book*'s Dalek dictionary, suggesting Nation had developed this origin story well in advance. It begins with two humanoid, blue-skinned Daleks (not Dals, as in the first TV serial) returning to the ruins of Skaro's capital city of Dalazar after a terrible war. Dalazar was the name of a continent in the dictionary, and the names of humanoid Daleks Yarvelling, Zolfian and Drenz were all listed there too – though *The Dalek Book* says Yarvelling discovered the metal used in Dalek guns, while in the comic strip he's the Daleks' creator. We see a production line of Daleks, one of which declares itself Emperor and demands a special dome made of "Flidor" gold, all consistent with *The Dalek Book*.

With Nation reworking concepts for this initial story, over the next year Whitaker developed all-new mythology. He showed how the Daleks first discovered space travel, depicted a battle between the Emperor and a mutinous Dalek, introduced the Black Dalek as the Emperor's deputy, and explored more of Skaro, revisiting the Lake of Mutations seen in the first TV story and its movie version.

But Whitaker wasn't involved in the film *Dr Who and the Daleks*, which began production in January 1965, or in the third Dalek serial on TV that Nation wrote around the same time. Both were evidence of the ever-growing appeal of the Daleks, fuelled by the rich mythology Whitaker had helped build. Without him, the Dalek Empire would founder… **DWM**

The Daleks comic strip has been restored for a new **Doctor Who Magazine** bookazine, available now.

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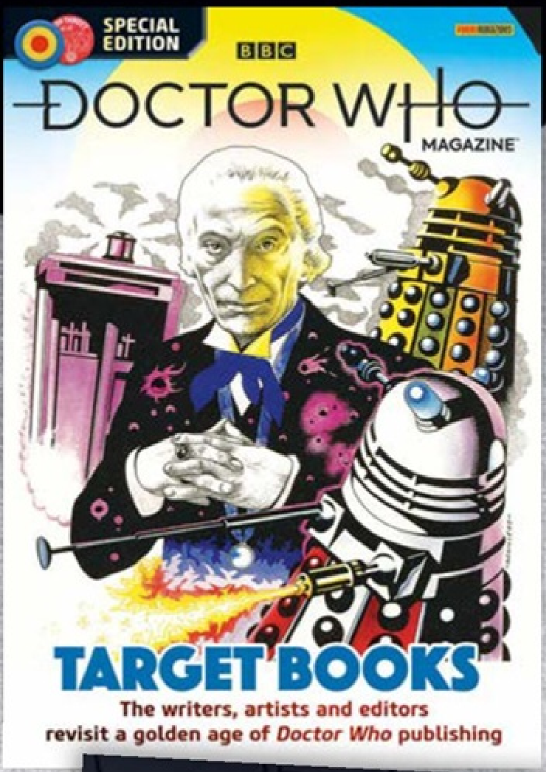
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CYBUS INDUSTRIES

FULL LILT

Actor **COLIN SPAULL** squared up to Daleks and fell foul of Cybermen in two of *Doctor Who*'s best remembered stories. "I'm not averse to a bit of slime," he tells **JASON ARNOPP**.

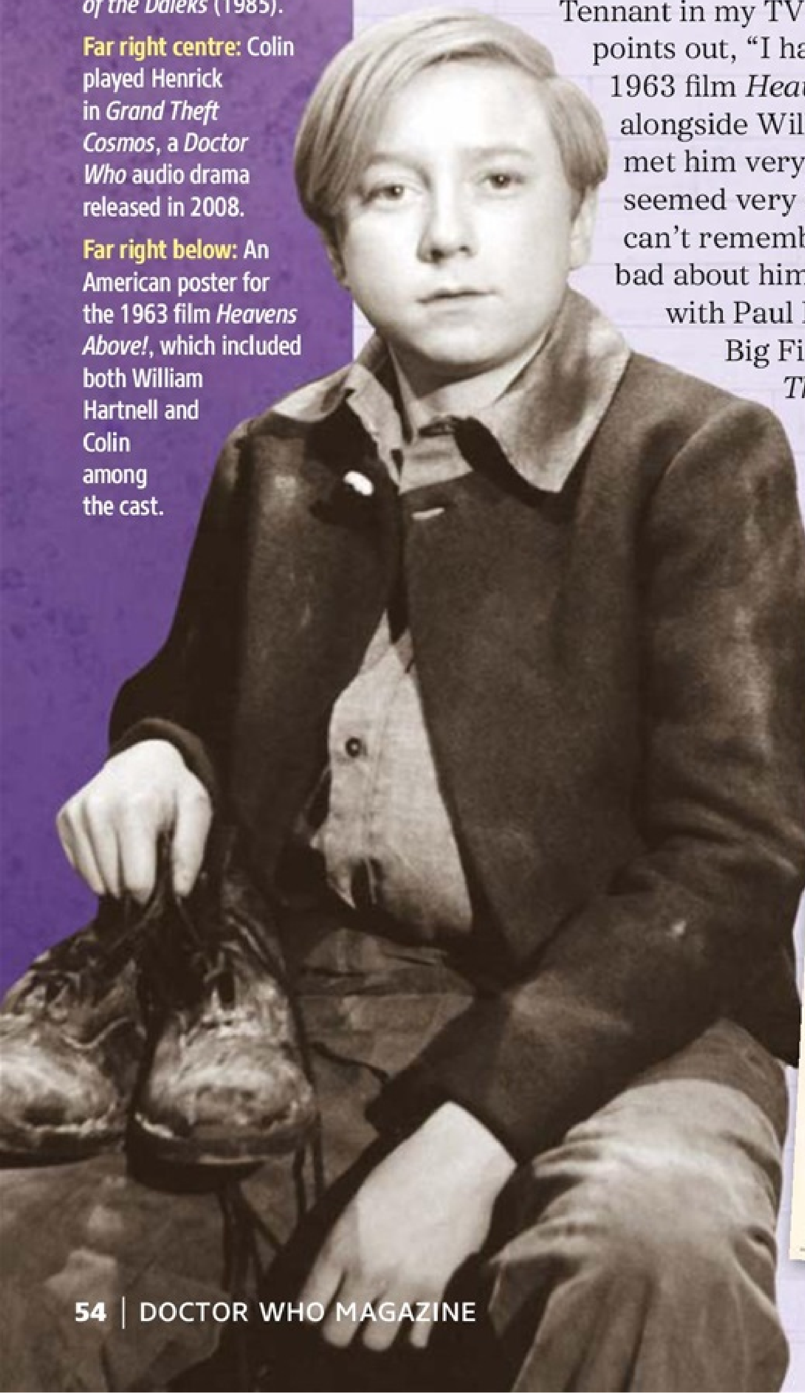
Above: A Cybus Industries Zeppelin takes to the air in *Rise of the Cybermen/The Age of Steel* (2006).

Below: The young Colin Spaull in his breakthrough role, as Pip in *Great Expectations* (1959).

Far right above: Lilt (Colin Spaull) and Takis (Trevor Cooper) are wary of recent changes at their workplace in *Revelation of the Daleks* (1985).

Far right centre: Colin played Henrick in *Grand Theft Cosmos*, a *Doctor Who* audio drama released in 2008.

Far right below: An American poster for the 1963 film *Heavens Above!*, which included both William Hartnell and Colin among the cast.



"My kids and grandkids don't give much thought to me being an actor," confesses Colin Spaull with a hearty laugh. "It's just something Grandad does. And you think, 'Oh come on, kids! I was in *Doctor Who*. What's wrong with you?' They might say, 'Saw you on the telly last night, Grandad,' and then that's it. No bouquets of flowers or congratulatory cards. Ha!"

Happily for Colin's self-esteem, legions of *Doctor Who* fans have been well aware of his work, ever since he appeared in the show as fair-weather thug Lilt in the 1985 serial *Revelation of the Daleks*. He then enjoyed a post-millennial encore in 2006's *Rise of the Cybermen/The Age of Steel* as cockney Cyber-recruiter Mr Crane.

"As well as working with Colin Baker and David Tennant in my TV *Who* stories," he keenly points out, "I had an uncredited role in the 1963 film *Heavens Above!* alongside William Hartnell. I met him very briefly and he seemed very nice. I certainly can't remember anything bad about him. I also worked with Paul McGann on the Big Finish play *Grand Theft Cosmos* [2008] and with Peter Davison on his ITV series *The Last Detective* [in the 2004 episode *Dangerous and the Lonely Hearts*]. So this means I've worked with five Doctors across my career."

The world's first recorded image of Colin Spaull was published by a South London newspaper in late 1944, the year he was born. This photograph depicts baby Colin in a very small suitcase, "in an underground shelter during the Second World War. My mother would sleep while holding up the lid of this makeshift cot, so that it didn't shut and suffocate me."

The actor's new autobiography, *Colin Who?*, paints a rich picture of his South Lambeth childhood. While playing in the capital's former bomb sites with other post-war kids, he harboured acting ambitions that his parents were happy to support. As a result, Colin attended a famous London drama school. "The Italia Conti," he remembers, "was right opposite the stage door of the Windmill Theatre. So I got to know all the actresses who'd stand on the stage with no clothes on, even though I was far too young to get in and see them!"

At this school, Colin fatefully met fellow acting student Graeme Harper, who was destined to direct both of the actor's TV *Who* stories and more

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ABOVE!
IAN CARMICHAEL
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BROCK PETERS

besides. “As 11-year-old kids, we would spend our lunch hours wandering the streets of Soho, pinching apples from Berwick Street market for lunch, like the reprobates that we were. I do remember Graeme saying how he’d like to direct a movie. He was a very good young actor, but he gave it up to become a runner and go on a directors’ course. The rest is history. And that made him such a great ‘actor’s director’, because he’d been through acting and knew what it was like.”

Colin’s first pivotal acting job saw him cast as Pip in the BBC’s 1959 adaptation of *Great Expectations*. This opened the door for further TV work like *Heidi* (1959) and *The Secret Garden* (1960). Come the mid-1980s, his career took an intergalactic turn when he shared a pint with his old friend Graeme in the BBC Television Centre bar. “Graeme told me he was directing *Revelation of the Daleks*. When I asked if there was anything for me, he simply replied, ‘No!’ But later he offered me the mutant that comes out of the slimy pit. I said yes because it was *Doctor Who*, but in the end Graeme wanted me to play a character called Lilt.”

Bizarrely, the legendary Laurence Olivier comes into the story at this point. “Apparently, Olivier loved *Doctor Who* and expressed interest, but Graeme got short shrift from Olivier’s agent when the only role he could offer was the mutant. The way I like to tell the story, of course, is that I turned down the part that was offered to Olivier!”

"MOMENTS LIKE LILT AND HIS FRIEND TAKIS THREATENING PEOPLE WITH KNIVES MIGHT NOT BE ALLOWED ON CHILDREN'S TV NOW."

How would Colin have portrayed the mutant? “I would have been as mutant-ish as possible and given my all! I’m not averse to a bit of slime, or coming out of ponds every now and again, especially after a night in the pub.”

Colin agrees that *Revelation* is an intensely morbid and camp gem. “What a brilliant story. Very dark. Moments like Lilt and his friend Takis [Trevor Cooper] threatening people with knives might not be allowed on children’s TV now, but people have said it’s one of the best of Colin Baker’s era.

“I thought Lilt was slightly subservient to Takis and had a real mean streak. When Takis told Lilt to rough someone up, that pleased him immensely. In the end, of course, they turn out to be good guys, having seen the error of their ways. So they rather go through the whole spectrum, from nasty to nice.”

By the end of writer Eric Saward’s story, Takis and Lilt are among the few characters left alive. From an acting →

Above: Peri (Nicola Bryant), the Doctor (Colin Baker), Lilt, Takis and Orcini (William Gaunt) in the lair of the Great Healer – aka Davros (Terry Molloy).

Left inset: The colourful new visitors bemuse Lilt.

Below: Colin as Mr Crane, reporting to his employer, John Lumic (Roger Lloyd-Pack).

Below inset: David Tennant discusses a scene with Graeme Harper – the director of *Rise of the Cybermen/ The Age of Steel* and an old school friend of Colin’s.

COLIN SPAULL

POLICE PUBLIC CALL BOX

Above: Mr Crane takes a video call.

Right inset above: Colin at a convention with his friend Frazer Hines.

Right inset below: Colin's new autobiography.

Below left: Mr Crane is deleted!

Below right: Roger Lloyd-Pack as John Lumic.

→ point of view, would Colin rather have been exterminated? "That would have been nice, because then my claim to fame would have been death by Cyberman *and* Dalek. But you never know: someone might still create *The Takis and Lilt Show*, in which they rear their ugly heads again."

Colin salutes Terry Molloy for his "lovely performance" as Davros. "One morning on set, I saw Terry coming out of the make-up studio with his Davros mask on. He told me, 'God, have I got a head on me this morning!'"

Twenty-one years later, Colin returned to wreak havoc as Mr Crane, the right-hand man of deranged Cybus Industries supremo John Lumic (Roger Lloyd-Pack). "Crane was a more prominent character than Lilt," says Colin, "even though he perhaps had less screen time. Roger and I only had one scene together physically; the rest were via visual links. But what a lovely man, who died far too young.

"Crane was obviously enamoured with Lumic and controlled by him," he continues. "He showed no compassion whatsoever for those poor homeless devils. While they screamed, he even did a little jig to *The Lion Sleeps Tonight*, which a fan once sent me on CD! But in the end, Crane didn't want to do this. It was very brave of him to attack Lumic, even if he did end up dead and thrown across the room. He definitely knew he was going to die. He'd made up his mind."

> **"ROGER AND I ONLY HAD ONE SCENE TOGETHER PHYSICALLY; THE REST WERE VIA VISUAL LINKS."**

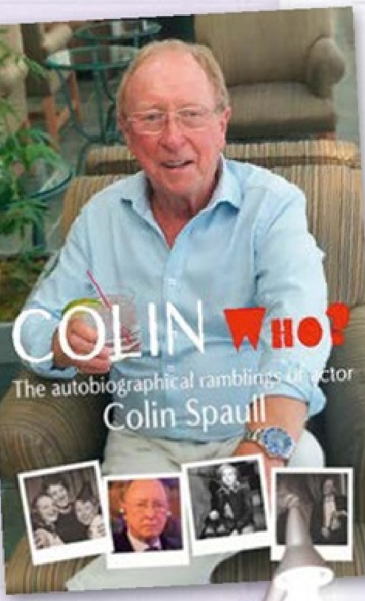
There was no stunt double for Crane's death scene. "I had this wire harness under my clothes. The wire went up and across the studio to two burly blokes. When the Cyberman pushed me, they jerked the wire. I shot up backwards and landed on a crash mat at the other end of the studio. Great fun."

Colin describes this two-parter as "a great story that I still enjoy watching. The sight of those Cybermen marching towards you... On set, I came out of my trailer and there were two of them standing beside me. My God, they were huge!

"I really did love playing Mr Crane, even when I felt a bit chilly, standing behind that lorry on Cardiff docks, trying to feed all those people. I never knew what his first name was and I always wondered. I did think it might have been a bit cheeky to call him Michael. Michael Crane..."

Colin very much sees *Doctor Who* as part of his heritage. "It's been nothing but a joy, like becoming a member of an exclusive family. I'm so chuffed to have appeared twice and alongside Daleks and Cybermen. The show has helped me get other work and allowed me to see the world as part of various fan conventions, where you'll often find me and my old friend Frazer Hines propping up the bar. I feel extremely proud and pleased and lucky.

"I've always kept an eye on the show, on and off. I certainly made sure I watched when we had the first female Doctor. Whether or not a third appearance will ever happen for me, I don't know, but that would be lovely." **DWM**



Colin Who? is available now as an ebook from *www.fantasticbooksstore.com/authors/colin-spaull*

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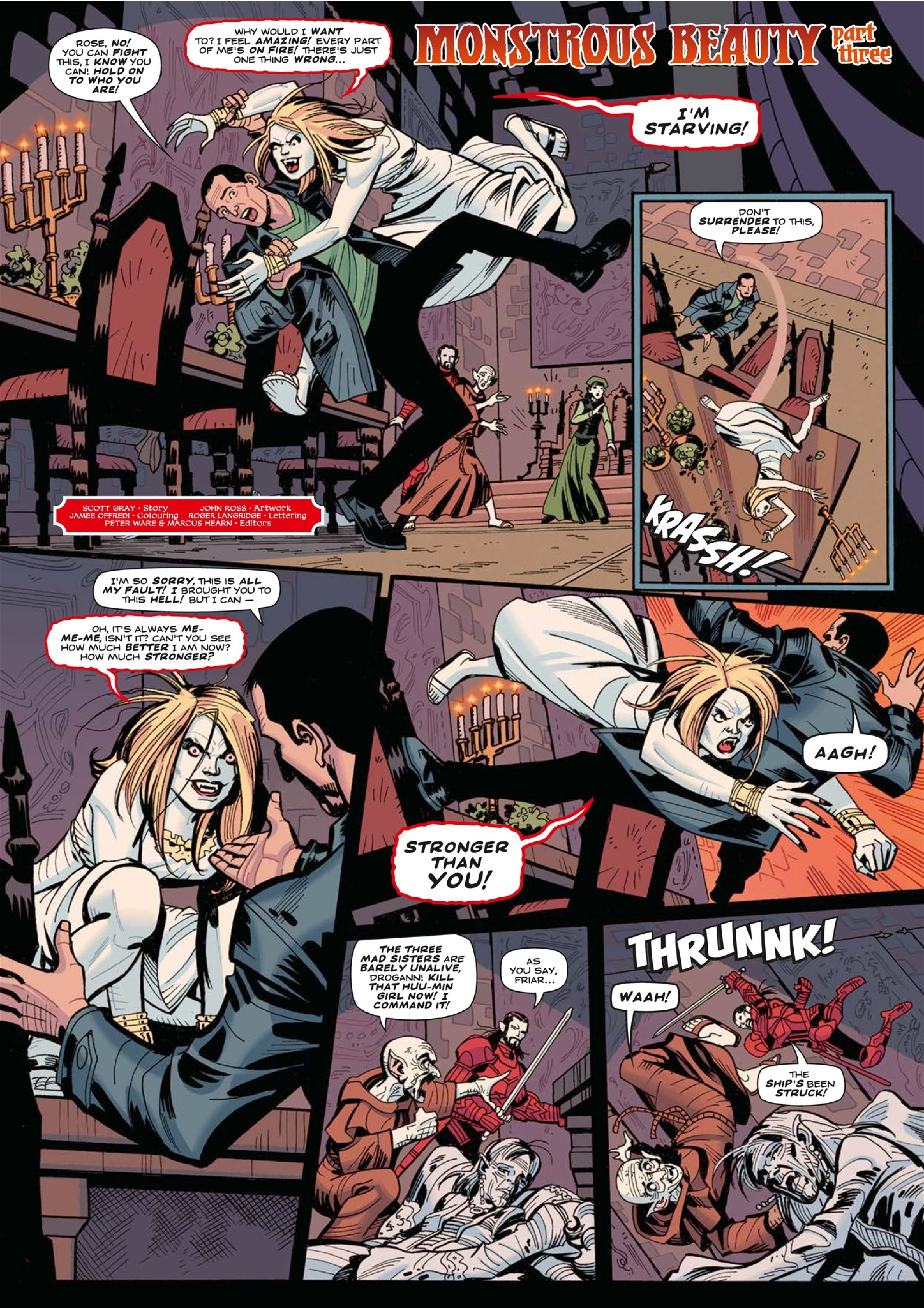
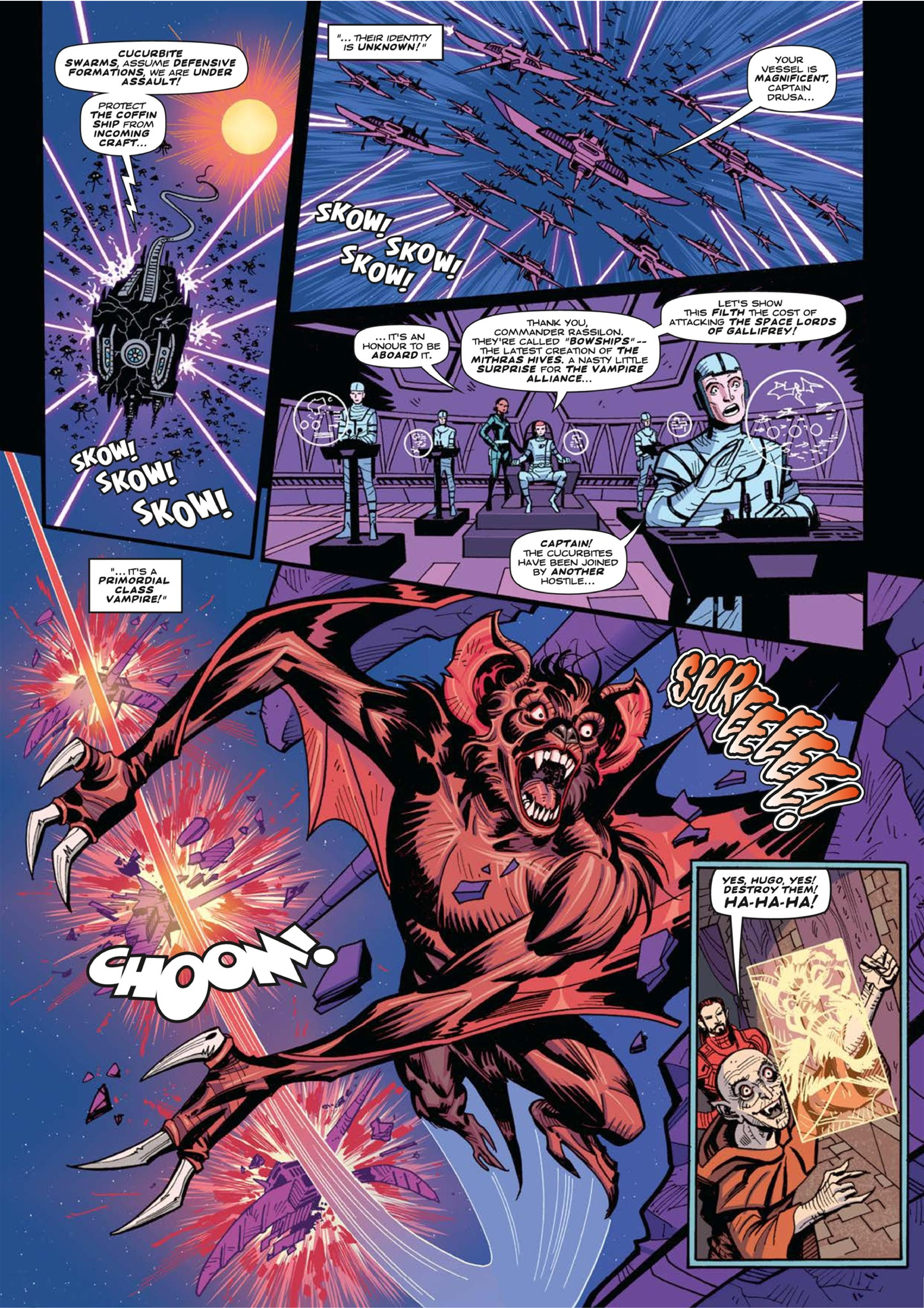
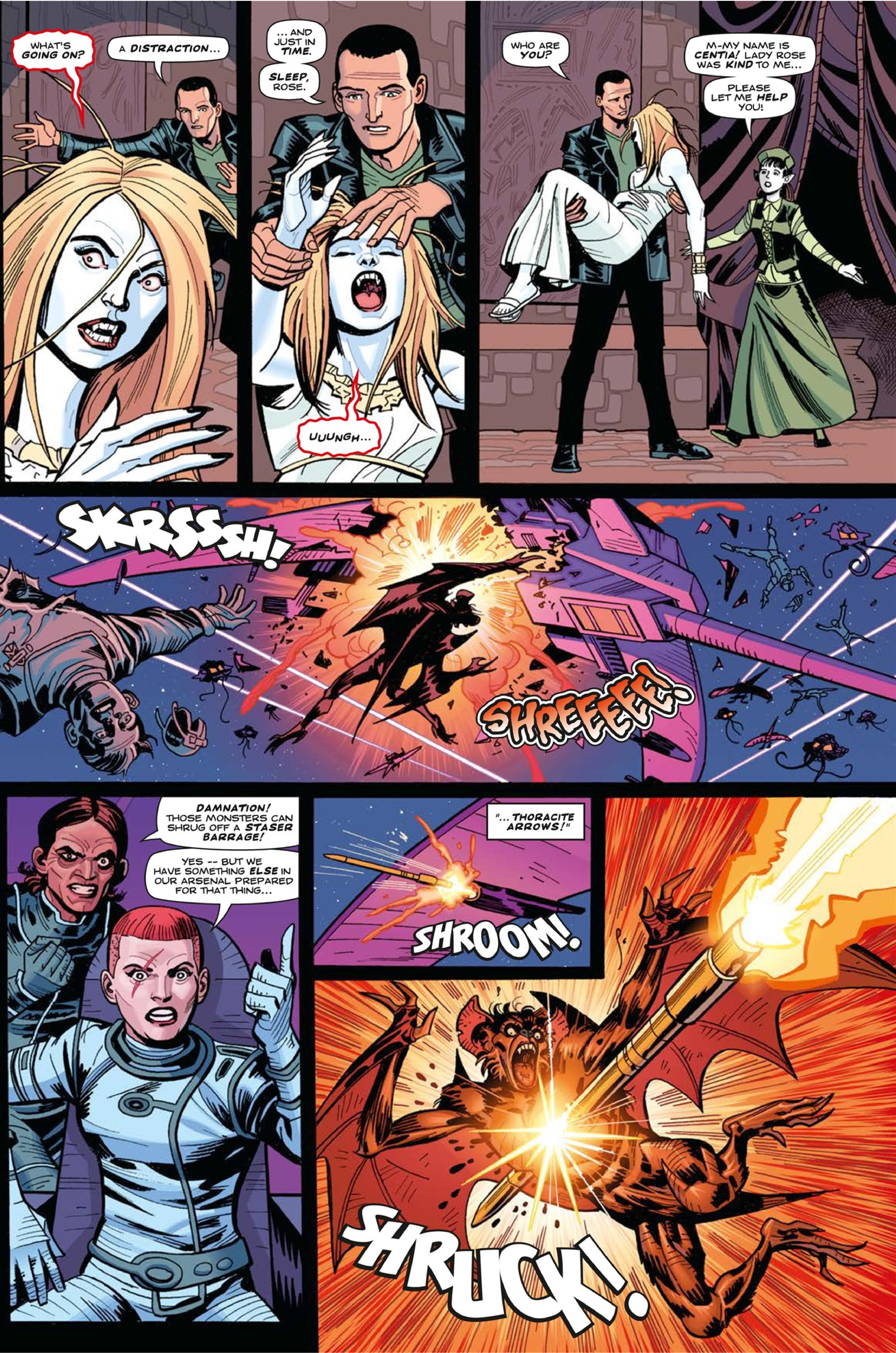
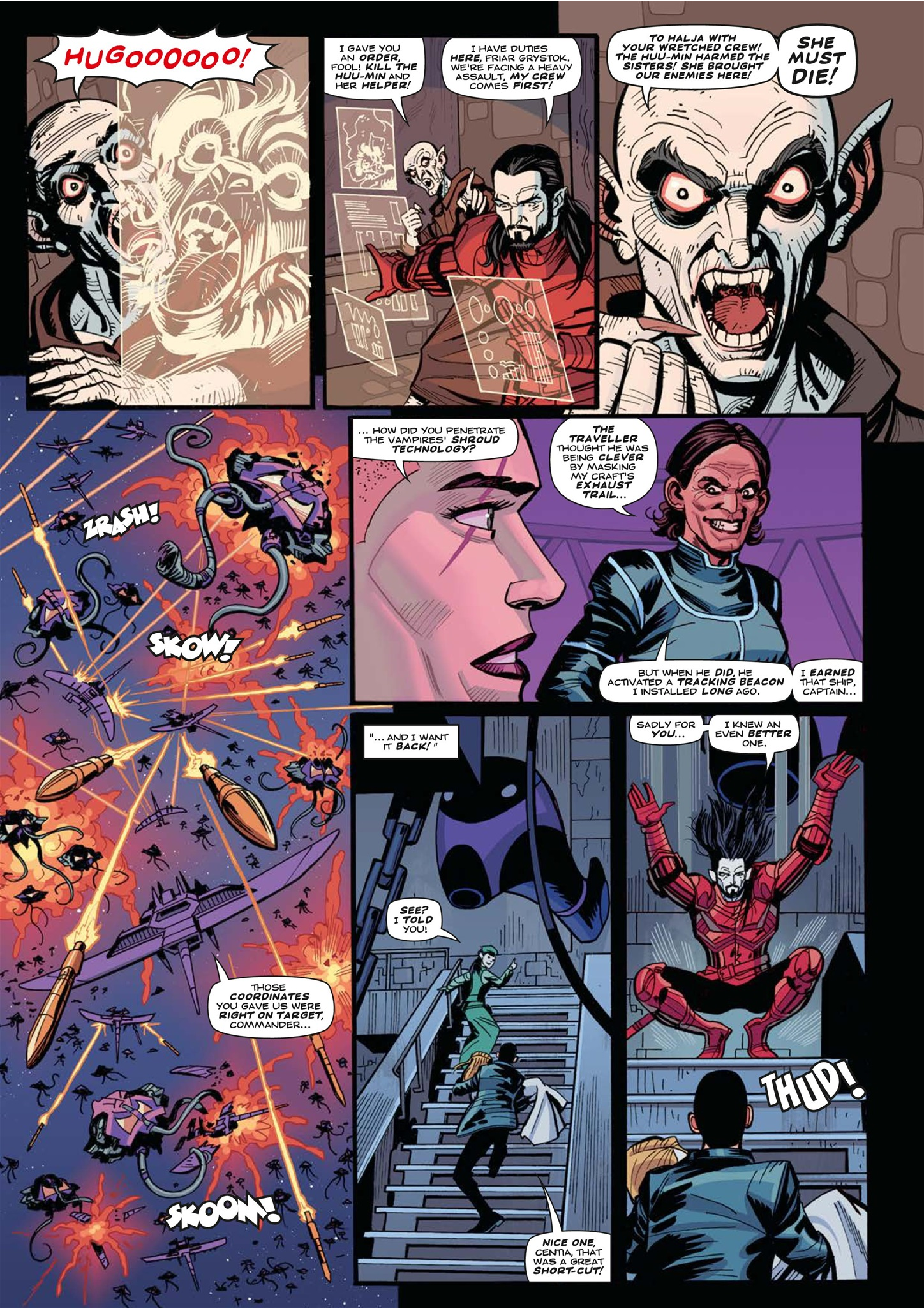
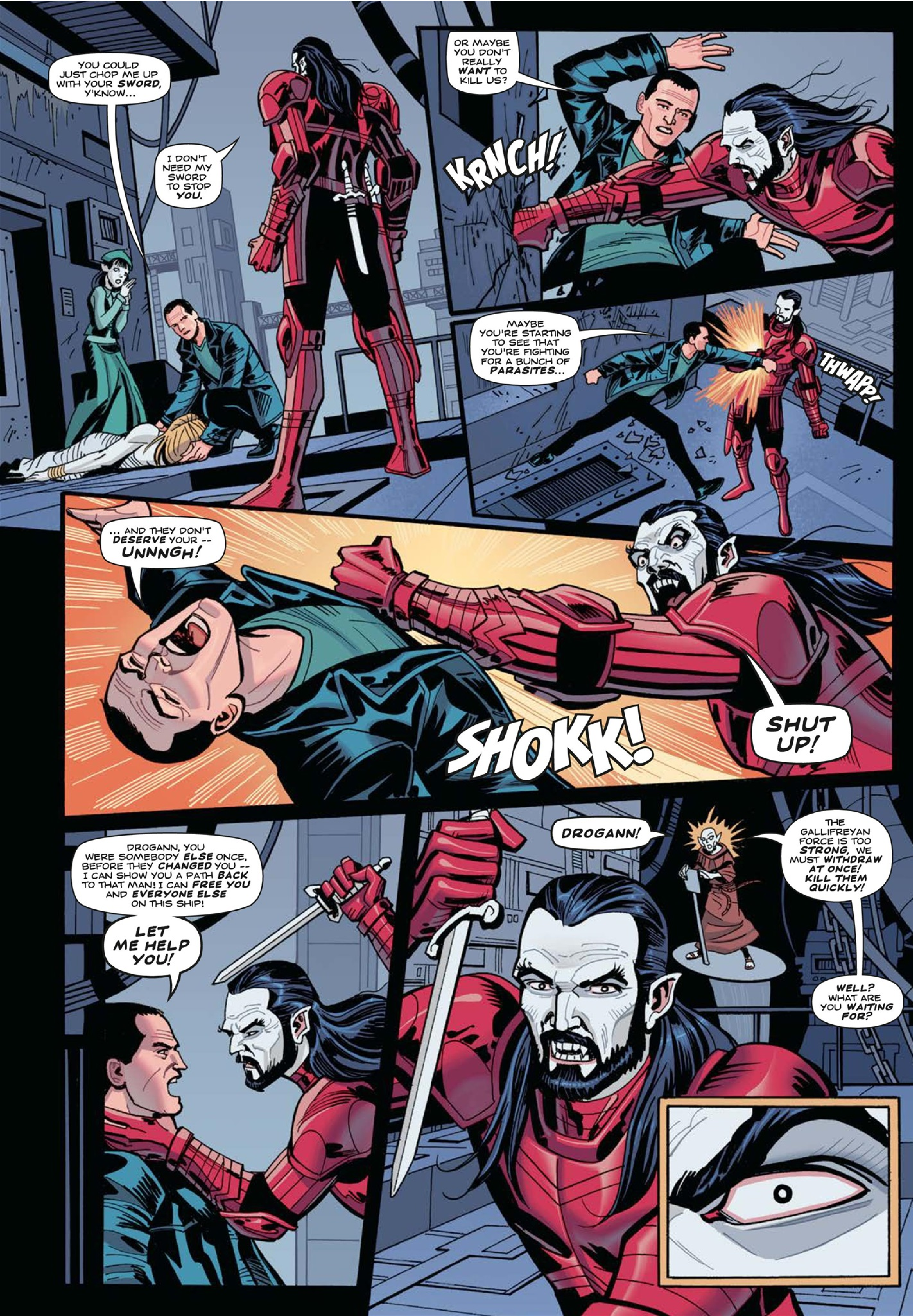
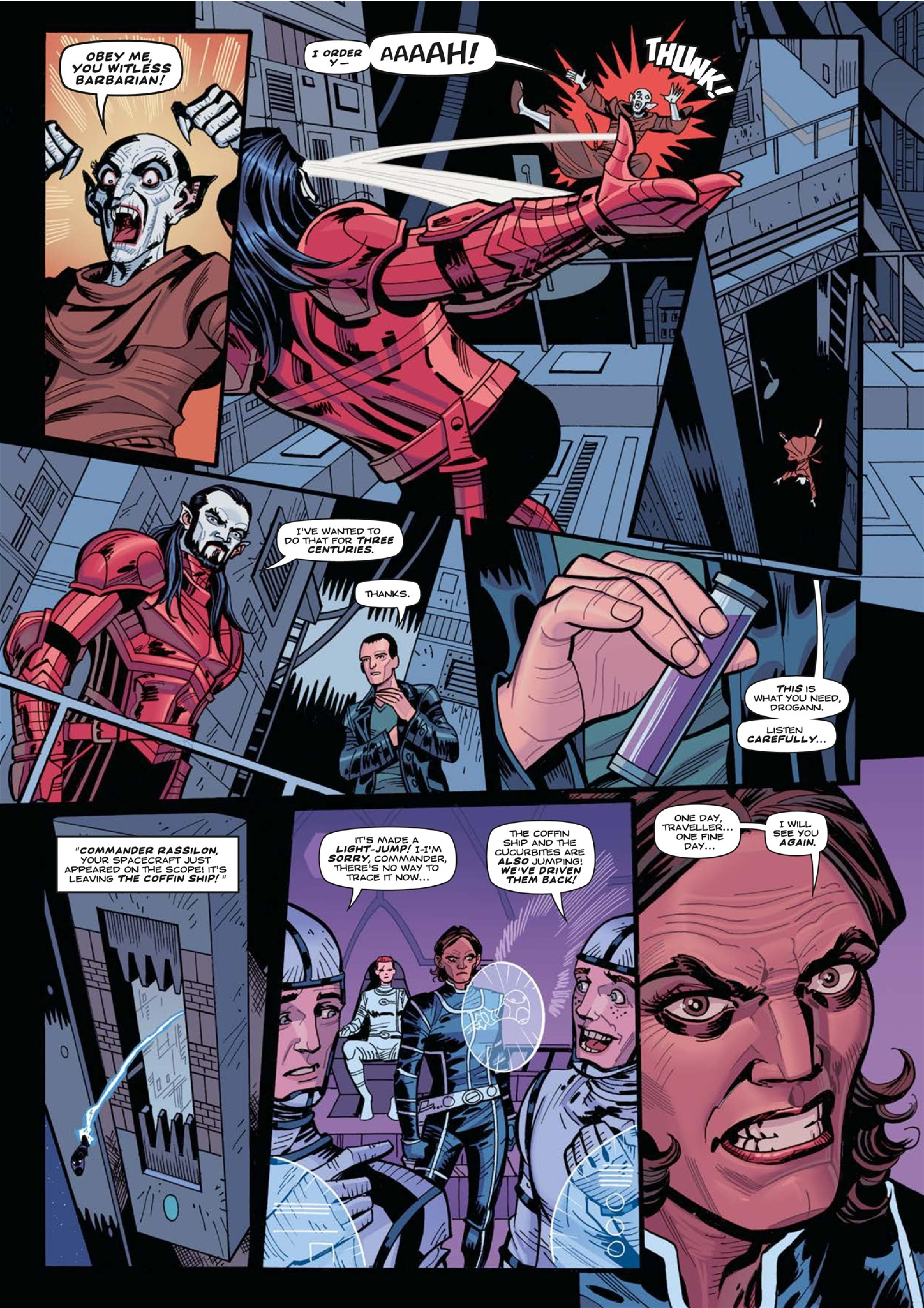

ROSE, NO! YOU CAN FIGHT THIS, I KNOW YOU CAN! HOLD ON TO WHO YOU ARE!
WHY WOULD I WANT TO? I FEEL AMAZING! EVERY PART OF ME'S ON FIRE! THERE'S JUST ONE THING WRONG...
I'M STARVING!
DON'T SURRENDER TO THIS, PLEASE!
KRASSH!
I'M SO SORRY, THIS IS ALL MY FAULT! I BROUGHT YOU TO THIS HELL! BUT I CAN —
OH, IT'S ALWAYS ME-ME-ME, ISN'T IT? CAN'T YOU SEE HOW MUCH BETTER I AM NOW? HOW MUCH STRONGER?
STRONGER THAN YOU!
AAGH!
THE THREE MAD SISTERS ARE BARELY UNALIVE, DROGANN! KILL THAT HUU-MIN GIRL NOW! I COMMAND IT!
AS YOU SAY, FRIAR...
THRUNNK!
WAAH!
THE SHIP'S BEEN STRUCK!

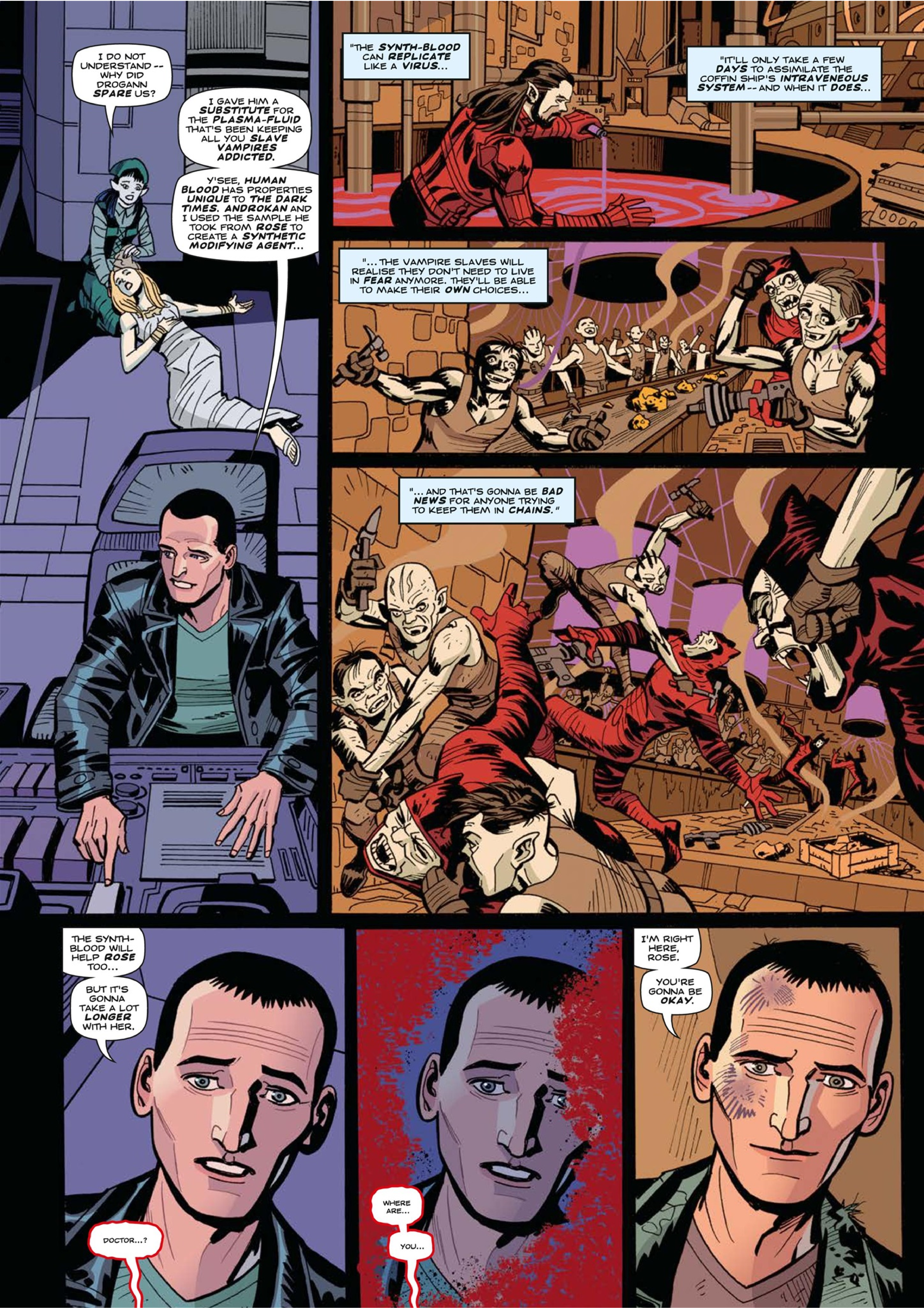

CUCURBITE SWARMS, ASSUME DEFENSIVE FORMATIONS, WE ARE UNDER ASSAULT!
PROTECT THE COFFIN SHIP FROM INCOMING CRAFT...
SKOW! SKOW! SKOW!
"...THEIR IDENTITY IS UNKNOWN!"
YOUR VESSEL IS MAGNIFICENT, CAPTAIN DRUSA...
SKOW! SKOW! SKOW!
...IT'S AN HONOUR TO BE ABOARD IT.
THANK YOU, COMMANDER RASSILON. THEY'RE CALLED "BOWSHIPS" -- THE LATEST CREATION OF THE MITHRAS HIVES. A NASTY LITTLE SURPRISE FOR THE VAMPIRE ALLIANCE...
LET'S SHOW THIS FILTH THE COST OF ATTACKING THE SPACE LORDS OF GALLIFREY!
CAPTAIN! THE CUCURBITES HAVE BEEN JOINED BY ANOTHER HOSTILE...
"...IT'S A PRIMORDIAL CLASS VAMPIRE!"
SHREEEEE!
CHOOM!
YES, HUGO, YES! DESTROY THEM! HA-HA-HA!

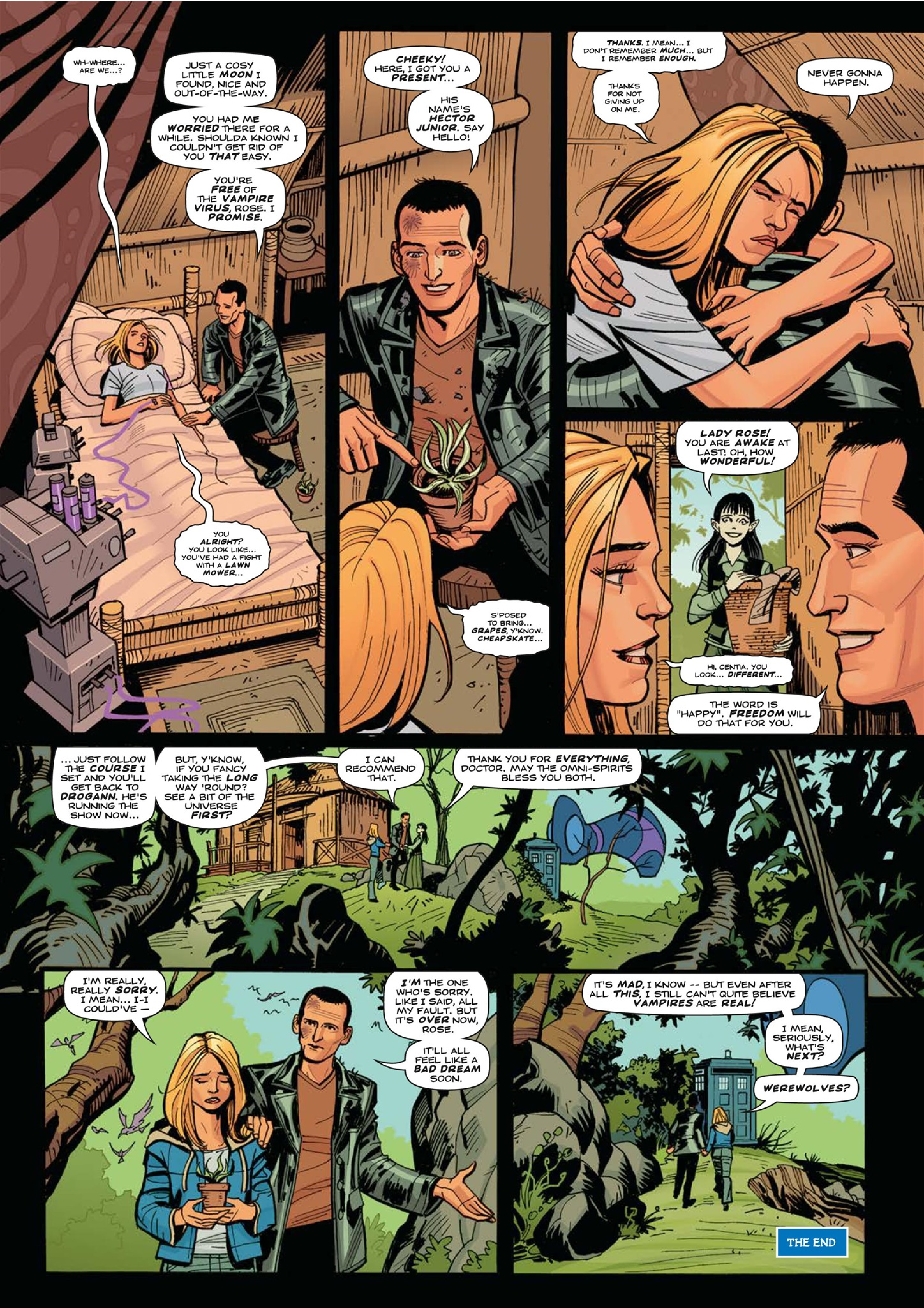

WHAT'S *GOING ON?*
A *DISTRACTION*...
...AND JUST IN *TIME.*
SLEEP, ROSE.
UUUNGH...
WHO ARE *YOU?*
M-MY NAME IS *CENTIA!* LADY ROSE WAS *KIND* TO ME...
PLEASE LET ME *HELP* YOU!
SKRSSSH!
SHREEEEE!
DAMNATION! THOSE MONSTERS CAN SHRUG OFF A *STASER BARRAGE!*
YES -- BUT WE HAVE SOMETHING *ELSE* IN OUR ARSENAL PREPARED FOR THAT THING...
"...THORACITE ARROWS!"
SHROOM!
SHRUCK!


HUGOOOOOO!
I GAVE YOU AN ORDER, FOOL! KILL THE HUU-MIN AND HER HELPER!
I HAVE DUTIES HERE, FRIAR GRYSTOK. WE'RE FACING A HEAVY ASSAULT, MY CREW COMES FIRST!
TO HALJA WITH YOUR WRETCHED CREW! THE HUU-MIN HARMED THE SISTERS! SHE BROUGHT OUR ENEMIES HERE!
SHE MUST DIE!
ZRASH!
SKOW!
THOSE COORDINATES YOU GAVE US WERE RIGHT ON TARGET, COMMANDER...
SKOOM!
... HOW DID YOU PENETRATE THE VAMPIRES' SHROUD TECHNOLOGY?
THE TRAVELLER THOUGHT HE WAS BEING CLEVER BY MASKING MY CRAFT'S EXHAUST TRAIL...
BUT WHEN HE DID, HE ACTIVATED A TRACKING BEACON I INSTALLED LONG AGO.
I EARNED THAT SHIP, CAPTAIN...
"... AND I WANT IT BACK!"
SEE? I TOLD YOU!
NICE ONE, CENTIA, THAT WAS A GREAT SHORT-CUT!
SADLY FOR YOU...
I KNEW AN EVEN BETTER ONE.
THUD!


YOU COULD JUST CHOP ME UP WITH YOUR SWORD, Y'KNOW...
I DON'T NEED MY SWORD TO STOP YOU.
OR MAYBE YOU DON'T REALLY WANT TO KILL US?
KRNCH!
MAYBE YOU'RE STARTING TO SEE THAT YOU'RE FIGHTING FOR A BUNCH OF PARASITES...
THWAPP!
... AND THEY DON'T DESERVE YOUR -- UNNNGH!
SHOKK!
SHUT UP!
DROGANN, YOU WERE SOMEBODY ELSE ONCE, BEFORE THEY CHANGED YOU -- I CAN SHOW YOU A PATH BACK TO THAT MAN! I CAN FREE YOU AND EVERYONE ELSE ON THIS SHIP!
LET ME HELP YOU!
DROGANN!
THE GALLIFREYAN FORCE IS TOO STRONG, WE MUST WITHDRAW AT ONCE! KILL THEM QUICKLY!
WELL? WHAT ARE YOU WAITING FOR?


OBEY ME, YOU WITLESS BARBARIAN!
I ORDER Y—
AAAAH!
THWK!
I'VE WANTED TO DO THAT FOR THREE CENTURIES.
THANKS.
THIS IS WHAT YOU NEED, DROGANN.
LISTEN CAREFULLY...
"COMMANDER RASSILON, YOUR SPACECRAFT JUST APPEARED ON THE SCOPE! IT'S LEAVING THE COFFIN SHIP!"
IT'S MADE A LIGHT-JUMP! I-I'M SORRY, COMMANDER, THERE'S NO WAY TO TRACE IT NOW...
THE COFFIN SHIP AND THE CUCURBITES ARE ALSO JUMPING! WE'VE DRIVEN THEM BACK!
ONE DAY, TRAVELLER... ONE FINE DAY...
I WILL SEE YOU AGAIN.


I DO NOT UNDERSTAND -- WHY DID DROGANN SPARE US?
I GAVE HIM A SUBSTITUTE FOR THE PLASMA-FLUID THAT'S BEEN KEEPING ALL YOU SLAVE VAMPIRES ADDICTED.
Y'SEE, HUMAN BLOOD HAS PROPERTIES UNIQUE TO THE DARK TIMES. ANDROKAN AND I USED THE SAMPLE HE TOOK FROM ROSE TO CREATE A SYNTHETIC MODIFYING AGENT...
"THE SYNTH-BLOOD CAN REPLICATE LIKE A VIRUS...
"IT'LL ONLY TAKE A FEW DAYS TO ASSIMILATE THE COFFIN SHIP'S INTRAVENEOUS SYSTEM -- AND WHEN IT DOES...
"... THE VAMPIRE SLAVES WILL REALISE THEY DON'T NEED TO LIVE IN FEAR ANYMORE. THEY'LL BE ABLE TO MAKE THEIR OWN CHOICES...
"... AND THAT'S GONNA BE BAD NEWS FOR ANYONE TRYING TO KEEP THEM IN CHAINS."
THE SYNTH-BLOOD WILL HELP ROSE TOO...
BUT IT'S GONNA TAKE A LOT LONGER WITH HER.
DOCTOR...?
WHERE ARE...
YOU...
I'M RIGHT HERE, ROSE.
YOU'RE GONNA BE OKAY.


WH-WHERE... ARE WE...?
JUST A COSY LITTLE MOON I FOUND, NICE AND OUT-OF-THE-WAY.
YOU HAD ME WORRIED THERE FOR A WHILE. SHOULDA KNOWN I COULDN'T GET RID OF YOU THAT EASY.
YOU'RE FREE OF THE VAMPIRE VIRUS, ROSE. I PROMISE.
YOU ALRIGHT? YOU LOOK LIKE... YOU'VE HAD A FIGHT WITH A LAWN MOWER...
CHEEKY! HERE, I GOT YOU A PRESENT...
HIS NAME'S HECTOR JUNIOR. SAY HELLO!
S'POSED TO BRING... GRAPES, Y'KNOW. CHEAPSKATE...
THANKS. I MEAN... I DON'T REMEMBER MUCH... BUT I REMEMBER ENOUGH.
THANKS FOR NOT GIVING UP ON ME.
NEVER GONNA HAPPEN.
LADY ROSE! YOU ARE AWAKE AT LAST! OH, HOW WONDERFUL!
HI, CENTIA. YOU LOOK... DIFFERENT...
THE WORD IS "HAPPY". FREEDOM WILL DO THAT FOR YOU.
... JUST FOLLOW THE COURSE I SET AND YOU'LL GET BACK TO DROGANN. HE'S RUNNING THE SHOW NOW...
BUT, Y'KNOW, IF YOU FANCY TAKING THE LONG WAY 'ROUND? SEE A BIT OF THE UNIVERSE FIRST?
I CAN RECOMMEND THAT.
THANK YOU FOR EVERYTHING, DOCTOR. MAY THE OMNI-SPIRITS BLESS YOU BOTH.
I'M REALLY, REALLY SORRY. I MEAN... I-I COULD'VE —
I'M THE ONE WHO'S SORRY. LIKE I SAID, ALL MY FAULT. BUT IT'S OVER NOW, ROSE.
IT'LL ALL FEEL LIKE A BAD DREAM SOON.
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I MEAN, SERIOUSLY, WHAT'S NEXT?
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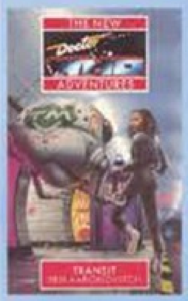

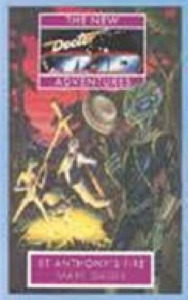

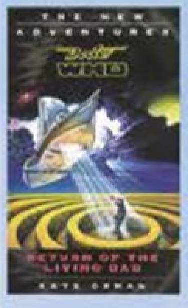

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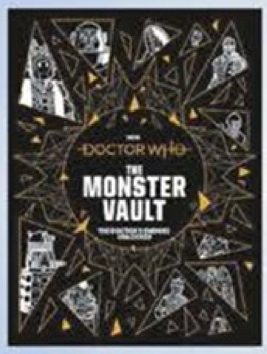

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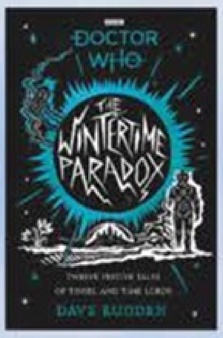

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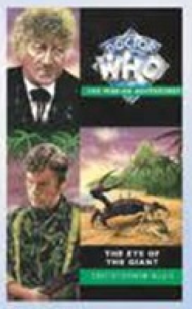
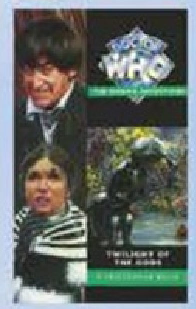

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The **Fact** of **Fiction**

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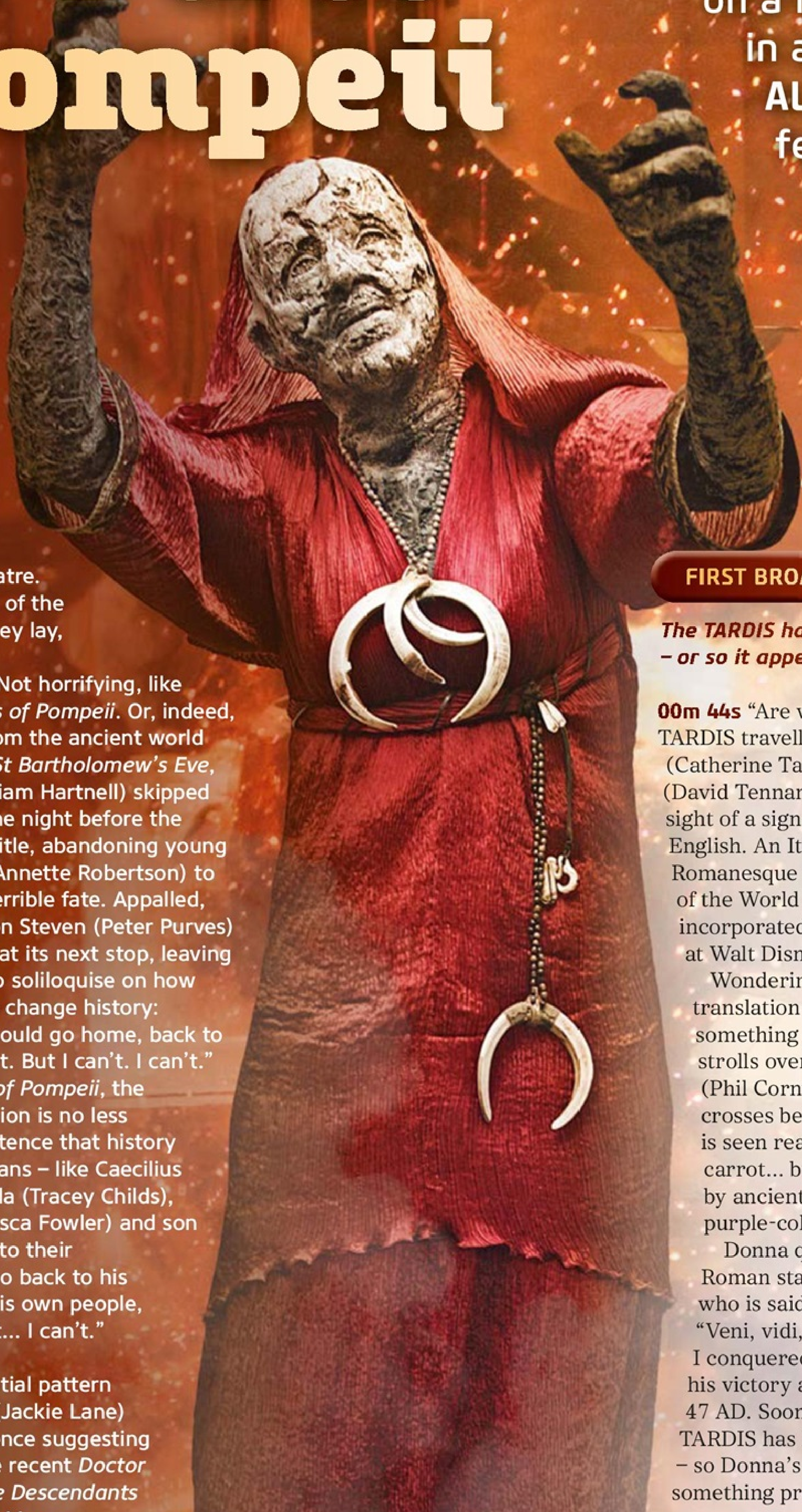
The **Fires** of **Pompeii**

The Doctor and Donna are witnesses to history on a fateful day in ancient Rome. **ALAN BARNES** feels the heat...



Years ago, on honeymoon, Mrs *Fact of Fiction* and I took a coach up the side of Mount Vesuvius and stood on the edge of the crater. It was cold up there; freezing, in fact. Afterwards, we visited Pompeii, the city destroyed in Vesuvius' eruption of 79 AD. We walked the cobbled streets, toured the villas, sat in the amphitheatre. We saw the plaster casts, too, of the Pompeians who died where they lay, when ash filled their lungs.

Still, it was a nice day out. Not horrifying, like the closing scenes of *The Fires of Pompeii*. Or, indeed, another dark fable entirely, from the ancient world of 1966 AD: *The Massacre of St Bartholomew's Eve*, in which the First Doctor (William Hartnell) skipped 16th-century Paris the night before the slaughter of the title, abandoning young Anne Chaplet (Annette Robertson) to a presumed-terrible fate. Appalled, his companion Steven (Peter Purves) jumped ship at its next stop, leaving the Doctor to soliloquise on how he dared not change history: "Perhaps I should go home, back to my own planet. But I can't. I can't."

In *The Fires of Pompeii*, the Doctor's companion is no less appalled by his insistence that history demands he leave the Pompeians – like Caecilius (Peter Capaldi), his wife Metella (Tracey Childs), their daughter Evelina (Francesca Fowler) and son Quintus (François Pandolfo) – to their preordained fate. If he could go back to his own burned planet and save his own people, he would, he says: "But I can't... I can't."

History repeats.

In 1966, some strange celestial pattern brought young Dodo Chaplet (Jackie Lane) into Steven's orbit – her existence suggesting that Anne survived. And in the recent *Doctor Who: Lockdown!* minisode *The Descendants of Pompeii* – written by James Moran, produced by Emily Cook, find it on YouTube – 2020 denizens Maxine (Tracey Childs) and Evie (Francesca Fowler) mused on how their lives followed the pattern of their ancestors, as if "a friend through time" were watching over them.

Yes, history repeats. Sometimes in a good way.

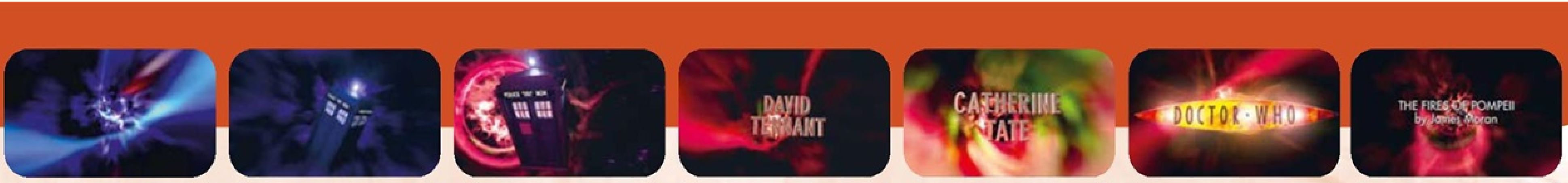
FIRST BROADCAST: 12 April 2008

The TARDIS has landed in ancient Rome – or so it appears.

00m 44s "Are we in EPCOT?" new TARDIS traveller Donna Noble (Catherine Tate) asks the Doctor (David Tennant) when she catches sight of a sign seemingly written in English. An Italy Pavilion, incorporating Romanesque sections, is indeed part of the World Showcase area incorporated into the EPCOT park at Walt Disney World, Florida.

Wondering what the TARDIS translation circuits will do if she says something in "actual Latin", Donna strolls over to a market stallholder (Phil Cornwell). In the process, she crosses beside a stall where someone is seen reaching for an orange carrot... but the varieties eaten by ancient Romans were probably purple-coloured.

Donna quotes the words of former Roman statesman Julius Caesar, who is said to have used the phrase "Veni, vidi, vici" – "I came, I saw, I conquered" – with reference to his victory at the Battle of Zela in 47 AD. Soon, it'll transpire that the TARDIS has landed just 32 years later – so Donna's actually trying to say something pretty modern.

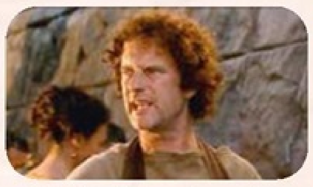


01m 50s Unaware that they're being followed by a young soothsayer (Karen Gillan), the TARDIS travellers walk on, the Doctor mentioning that he's visited ancient Rome before: "Before you ask, that fire had nothing to do with me. Well, a little bit..." It's a seriously antediluvian reference to *Inferno*, the final episode of *The Romans* (1965) – in which the First Doctor (William Hartnell) inadvertently caused the plans for New Rome to be set alight, thus inspiring the mad Emperor Nero (Derek Francis) to burn down the old, 15 years earlier, in 64 AD. "I specifically wanted to put it in, just for a fun continuity thing, but also because it works as a joke even if you don't know what the Doctor's referring to," said writer James Moran, quoted by the *bbc.co.uk/doctorwho* website at the time. Intentionally or otherwise, the reference also foreshadows the end of *this* episode – in which the Doctor will again become at least part-responsible for a notorious catastrophe of the Roman era...

02m 37s As Mount Vesuvius rumbles, the Doctor realises they've landed in Pompeii. "And it's Volcano Day," he continues – using a phrase borrowed from Captain Jack Harkness (John Barrowman) in *The Doctor Dances* (2005): "Pompeii's nice... but you've gotta set your alarm for Volcano Day."

03m 48s At the Temple of Sibyl, the young soothsayer reports to Sister Spurrina (Sasha Behar) that "the blue box" has come – "as foretold in the prophecy". When did she see the TARDIS, though? It was hidden behind a sackcloth 'door', and her high perspective would surely have prevented her getting a glimpse of it. But why follow the Doctor and Donna to the edge of the street where they first saw Vesuvius, if she hadn't seen the TARDIS first? On the face of it, they'd seem to be nothing more than Welsh tourists...

Given her status as a senior soothsayer, it seems reasonable to presume that Spurrina has a famous ancestor (great-great-grandmother, perhaps?) in an earlier Spurrina – specifically, the fortune-telling 'haruspex' to Julius Caesar. On consulting various animal entrails around 15 February 44 BC, the original Spurrina forewarned Rome's then-dictator that for the next 30 days, his life was in danger; and so he should beware until the 15th of the following month – ie, the Ides of March...



04m 34s Returning to the market, the Doctor and Donna discover that the stallholder has sold the blue box found on his patch for 15 sesterces. "Lovely jubbly," he crows, using a version of a slogan originally used to advertise an orange drink sold in a pyramidal carton ('Lubbly Jubbly'), now more familiar as an exclamation often uttered by often deluded cockney entrepreneur Derek 'Del Boy' Trotter in the BBC sitcom *Only Fools and Horses* (1981-2003).

05m 02s At his villa, Caecilius (Peter Capaldi) shows the blue box to his wife Metella (Tracey Childs) – having bought it as an example of a modern art installation. This was an intentional echo of the set-piece joke in the final episode of *City of Death* (1979) – a favourite story of Moran's – in which two pseudish visitors to the Denise René gallery in Paris (played by John Cleese and Eleanor Bron) mistook the TARDIS for an exhibit.

Moran's brief included the requirement to incorporate a regular Roman family modelled after husband Caecilius, wife Metella and teenage son Quintus – all of whom featured in Book 1 of the *Cambridge Latin Course* (1970), which showrunner Russell T Davies had read at school. Although the stallholder places Caecilius' villa on Foss Street, the real-life Lucius Caecilius Iucundus (circa 14-62 AD), on whom the character featured in the Cambridge course was based, was a banker who lived on Stabiae Street (and whose excavated house can be visited today).

Caecilius' daughter Evelina – invented by Moran – is about to be "elevated" to the Sibylline sisterhood. "If we'd moved to Rome like I said she could've been a Vestal Virgin," rues Metella – referring to the no more than six priestesses chosen by lottery to tend the sacred flame at the Temple of Vesta.

Quintus leers at the mention of the Vestals and is obliged to apologise to the household gods. Painted household shrines, or lararia, survive in several Pompeian houses, including that of Lucius Caecilius Iucundus.

05m 31s The ground trembles. "Positions!" calls Caecilius – very like Edwardian paterfamilias Mr Banks (David Tomlinson) in the Disney movie *Mary Poppins* (1964), who co-ordinates the Banks clan to steady the family valuables at 8.00am and 6.00pm daily, when their eccentric neighbour Admiral Boom (Reginald Owen) has a flunkey fire a cannon from his roof. (Stage directions made the homage →

As Mount Vesuvius rumbles, the Doctor realises they've landed in Pompeii.

Opposite page left inset: The Doctor (William Hartnell) and Steven (Peter Purves) in *The Massacre of St Bartholomew's Eve* (1966).

Opposite page main image: The High Priestess (Victoria Wickes) in *The Fires of Pompeii* (2008).

Opposite page above right inset: Vesuvius erupts.

Opposite page below right: "It's volcano day!"

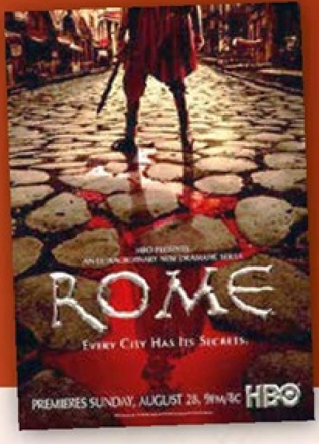
Left: Donna (Catherine Tate) and the Doctor (David Tennant) arrive in Pompeii.

Essential Info

- One version of Russell T Davies' written treatment for the first season of the revived *Doctor Who* included an episode set at the time of the volcanic destruction of Pompeii, in the slot ultimately given to *Boom Town* (2005). The notion persisted, however, and was resuscitated early in 2007, when it was proposed that Pompeii exteriors might be found at Cinecittà Studios in Italy – on the ancient Rome backlot built for the HBO/BBC/Rai 2 co-production *Rome* (2005-07).

- Writer James Moran was recruited from sister series *Torchwood*. After his script was rewritten by Davies, the main production period began on Thursday 13 September, with two frenzied days – all that could be afforded on *Doctor Who*'s budget – on the Cinecittà backlot under director Colin Teague, previously responsible for the 2007 series finale *The Sound of Drums/Last of the Time Lords*.

- Back in the UK, the Temple of Sibyl interiors were shot at Cardiff's Temple of Peace between 18 and 19 September, before studio interiors were recorded at the series' regular Upper Boat home across seven days, ending on Thursday the 27th. Rock tunnel interiors were shot at Clearwell Caves in Gloucestershire the following day. Scenes set on the slopes of Mount Vesuvius, plus a hill overlooking Pompeii, were recorded on Monday 1 October at Morlais Quarry, Merthyr Tydfil. Principal photography wrapped on Tuesday the 2nd at the Cemex Taff's Well Quarry, doubling for the heart of Vesuvius.


ROME
Every City Has Its Secrets.
PREMIERES SUNDAY, AUGUST 28, 9PM/8C
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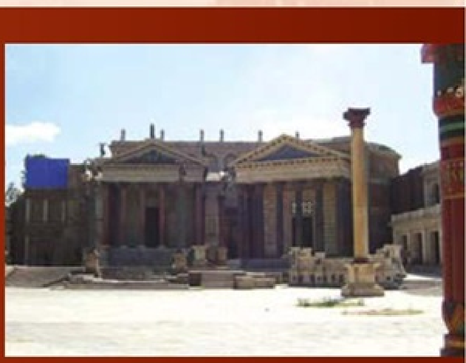
- Ultimately broadcast second in the 2008 series, *The Fires of Pompeii* ranked 71st (out of 241) in DWM's *First 50 Years* poll of 2014.



Above right: Cinecittà Studios in Italy.

Above left: Writer James Moran.

Left: Promotional material for the series *Rome*.

→ explicit: "Just like in *Mary Poppins*, when the cannon goes off, the family all run to positions – Metella catches a vase falling off a plinth, Evelina catches a second…")

Next, Caecilius accuses Quintus of having been "cavorting" down the thermopolium the night before. Examples of thermopolia – low-rent Roman diners, basically, from the Greek for 'places where something hot is sold' – also endure in the ruins of Pompeii; the Thermopolium of Asellina, for example.

Would-be seer Evelina inhales vapours from the household-warming hypocaust – and sees a stone face in the burning embers below…

07m 36s Meanwhile, Donna suggests gathering the locals at "this big sort of amphitheatre thing" she's found, in order to warn them of Vesuvius' eruption – due the next day, it transpires (ie, 24 August 79, as the date is traditionally given).

Plainly, she's seen Pompeii's actual amphitheatre. Originally a venue for gladiatorial contests and executions, it was later resurrected as an arena for prog rock gods Pink Floyd during the filming of their concert movie *Live at Pompeii* (1972) – when the set list included *One of These Days*, a track that would later be adapted to quote a section of the *Doctor Who* theme…

The destruction of Pompeii is a "fixed point" in time, insists the Doctor – using a phrase he previously applied to Captain Jack in *Utopia* (2007). "Well, I might just have something to say about that, spaceman," retorts Donna. In an earlier draft, the pair traded stronger insults: "he calls her Biggius Mouthius, and she calls him Pompous Gittius" – as Moran tweeted during the *Doctor Who: Lockdown!* watchalong of the episode on 17 May this year, tagged *#VolcanoDay*.

09m 47s The curtain-shrouded High Priestess of the Sibyl (Victoria Wicks) foretells a new age of prosperity and might for Pompeii, declaring: "If the disciples of the blue box defy this prophecy, their blood will run across the temple floor." The ground shakes… and the picture cuts to an overhead shot of Spurrina and her sisters, standing on that very distinctive marble-tiled floor; the floor of the main hall of the Temple of Peace, aka the Welsh Centre for International Affairs in Cardiff – previously parts of Platform One in *The End of the World* (2005), and the New New York Senate Building in *Gridlock* (2007).

10m 15s Arriving at Caecilius' place, the Doctor introduces himself as "Spartacus" – whereupon Donna pipes up, "And so am I", recalling the famous scene in the movie epic *Spartacus* (1960) where every surviving member of the eponymous rebel slave's revolting army declares to senator Crassus (Laurence Olivier) that "I'm Spartacus!" too.

"We're not married," the Doctor insists – written as a reprise of a similar joke from the previously recorded *Planet of the Ood* (2008), before the two episodes swapped places in transmission order.

Next, the Doctor saunters over to Metella, claiming to be a marble inspector – a shot that brings David Tennant and Tracey Childs back together, since they'd made their *Doctor Who* debuts as Nazis in the Seventh Doctor audio drama *Colditz* (Big Finish, 2001); Tennant as officer Feldwebel Kurtz, Childs in the recurring role of scientist Elizabeth Klein.

11m 57s Caecilius' major domo (Gerard Bell) announces the arrival of "Lucius Petrus Dextrus, chief augur of the city government" – pronouncing the c in Lucius with an *s* sound, as per the so-called 'English method' of Latin pronunciation, not the *k* probably deployed by ancient Romans. Alas, 'Caecilius' has already been pronounced with hard *k*s; it ought to be one way or the other, not both.

A soothsayer named Lucius Marcius Memor – "a fat and lazy man" – features in Book 3 of the *Cambridge Latin Course*.

12m 51s The Doctor exchanges multiple aphorisms with the part-cloaked Lucius (Phil Davis), winning their battle of wits when he notes how "every sun must set… yet the son of the father must also rise" – an observation Lucius considers "Very clever…" Logically, though, Lucius must have heard the English (or Gallifreyan) 'sun'/'son' translated via TARDIS into their Latin equivalents – but there's no pun to be heard in saying how "every *solis* must set… yet the *filius* of the *pater* must also rise"!

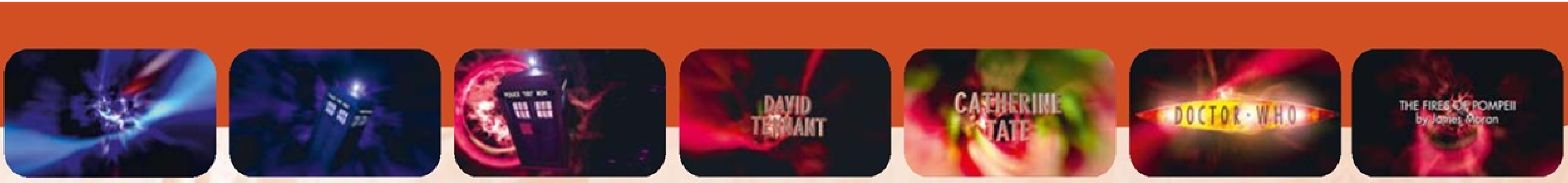
13m 08s Leading Donna away to the TARDIS, the Doctor's glanced back to see Lucius presented with a square tile imprinted with the pattern of a microcircuit. "The moment of revelation!" says Caecilius. A couple of scripted dialogue exchanges

Top right: The Sisterhood in the Temple of Sibyl.
Right: Peter Capaldi as Caecilius.
Below left inset: Jamie (Frazer Hines) and the Doctor (Patrick Troughton) in *The Mind Robber* (1968).
Below right: An illustration of the Doctor at Krakatoa, as seen in *Rose* (2005).

FALLING IN LAVA AGAIN

This isn't the first time the Doctor's landed in the vicinity of an erupting volcano. In *Flashpoint*, the final episode of *The Dalek Invasion of Earth* (1964), the First Doctor fled the scene of an unlikely volcanic eruption in Bedfordshire. Then in *Volcano*, the eighth episode of *The Daleks' Master Plan* (1965-66), he landed his ship beside a lava mountain on the planet Tigus. The Second Doctor (Patrick Troughton) was forced to make an emergency departure from a catastrophic emission on the planet Dulkis at the start of *The Mind Robber* (1968).

In *Inferno* (the 1970 serial), the Third Doctor (Jon Pertwee) didn't merely escape the parallel world eruption of the eponymous Project, he also claimed to have been present at the time of the similarly cataclysmic discharge of Krakatoa, west of Java, in 1883, probably in one of his earlier incarnations. *Rose* (2005) implied that the Ninth Doctor (Christopher Eccleston) revisited the same explosion, too. Finally, the Fifth Doctor (Peter Davison) found himself at the site of an eruption on Sarn, the *Planet of Fire* (1984).



immediately preceding Caecilius' line never made it to the final programme. As written, the Doctor was telling Donna "there's nothing that could make me stay" when he trailed off at the sight of the circuit: "Oh." Meanwhile, marble merchant Caecilius was telling Lucius that it was ready: "All complete! My workmen have been toiling like Iberians. And I'll accept no payment, of course, it's my honour and privilege."

The tile's made of stone, observes the Doctor. Also lost from here, Donna joining the dots: "Like a silicon chip, silicon's stone."

Next, the Doctor bats away Donna's ignorance of what the job of city augur entails, explaining "She's from Barcelona." On the one hand, it's abusive hotelier Basil Fawlty's regular excuse for the behaviour of Spanish waiter Manuel (Andrew Sachs) in the sitcom *Fawlty Towers* (1975-79). Even more unflatteringly, he might be saying Donna's from the planet Barcelona, inhabited by dogs with no noses – as described in *The Parting of the Ways* (2005).

The augur's prophecies are equivalent to the ten o'clock news, continues the Doctor – leading into another lost Donna observation: "Like Doris Stokes is in charge." (The late Doris was a stage spiritualist – the Derek Acorah of the 1980s.) To which the Doctor replied: "Doricus Stokitus would have temples and statues all over the place."

14m 28s High on hypocaust vapours, Evelina names the travellers "Doctor" and a "Noble". Lucius tops this by mentioning "Gallifrey" and prophesying that "she is returning" – meaning former companion Rose Tyler, whom we saw jump back from a parallel Earth in the previous episode, *Partners in Crime* (2008). Next, he tells Donna "There is something on your back" – having been granted a psychic preview of *Turn Left* (2008), the 11th episode of this series, in which Donna will fall prey to a beetle-like time parasite (in a script that showrunner Russell T Davies didn't begin writing until late October, over a month after this scene was recorded).

Evelina is unable to give the Doctor's real name, which is hidden – just as the similarly spooky Lilith (Christina Cole) described the Doctor's name as hidden in *The Shakespeare Code* (2007). "It burns in the stars, in the Cascade of Medusa herself," she continues – since the snake-headed Gorgon of Greek myth could have been familiar to her via *Metamorphoses*, the Roman poet Ovid's 8 AD magnum opus. The Doctor and Donna will finally arrive at the Medusa Cascade in the season finale, *The Stolen Earth*/*Journey's End* (2008).

Later, the Doctor studies the hypocaust, fed by hot springs from Vesuvius...

17m 08s ... after reconstruction works following the earthquake of 17 years before, according to Caecilius; since then, Pompeian soothsayers' predictions have been uncannily accurate. Pompeii was indeed extensively damaged by an earthquake, almost certainly a precursor to the eruption of Vesuvius, on 5 February 62. But in reality, baths continued to be heated by underfloor furnaces, using water transported by aqueduct from nearby hills.

Donna 'predicts' that Vesuvius will explode the next day, killing everyone in Pompeii.

Unsurprisingly, the Doctor's specs steam up while he peers into the hot hypocaust – but are suddenly unfogged when the picture cuts to a close-up for his conclusion re the soothsayers: "They're breathing in Vesuvius..."

At this point, the first of two deleted sequences (preserved as special features on the *Complete Fourth Series* DVD/Blu-ray release) was cut – because it killed the pace of the episode, according to Davies. Later in the evening, the Doctor was reclining on the grille of the hypocaust when Donna walked up, describing the collapsed Evelina's strange condition: "17 years old, and her arm's turning to stone." Mused the Doctor: "All the soothsayers of Old Pompeii can predict the future. And yet, none of them can see tomorrow." A brief pause – then Donna asserted, "We're staying."

18m 50s Quintus leads the Doctor to Lucius' villa, which the Doctor enters via a window. He then asks Quintus to pass him the blazing torch the boy used to navigate Pompeii... but the moment the Doctor takes said flambeau out of the Pompeii location and into the studio villa, its flame vastly increases in size and ferocity.

Inside, the Doctor and Quintus discover six stone circuit pieces, each seemingly made by a different marble merchant: "Get all the components from different places so no one can see what you're building," explains the Doctor. The great unanswered question is: just who or what is Lucius and/or the persons directing him afraid of, to go to such lengths to obscure the manufacture of six stone pieces no ancient Roman could recognise as circuitry? (We'll return to this later.)

19m 34s Talking to the recovered Evelina, Donna changes into a purple dress (Metella's, presumably). Caecilius might be nouveau riche, but surely not to the extent of being able to afford robes dyed purple. Extracted only from particular sea snails at colossal expense, so-called 'Tyrian purple' was regulated by sumptuary laws, restricting it only to the elite – magistrates, generals and emperors. Likewise, the dress worn by Metella would seem to be ultramarine in colour – another hugely expensive pigment, made from ground lapis lazuli. (Clearly, there's some serious bunce to be made in the marble trade; lovely jubbly.)

The Sisterhood are eavesdropping psychically when Donna 'predicts' that Vesuvius will explode the next day, killing everyone in Pompeii. "This is false prophecy – !" wails Evelina, breaking her link with the Sibyls. As written, the scene continued, with Evelina jumping out of bed and running out. "Oy, don't go getting me in trouble," called Donna, running after her – into another deleted scene (see **24m 00s**).→

Top: The Doctor and Caecilius discuss the hypocaust.

Left: Karen Gillan (left) as one of the Sybilline Sisterhood.

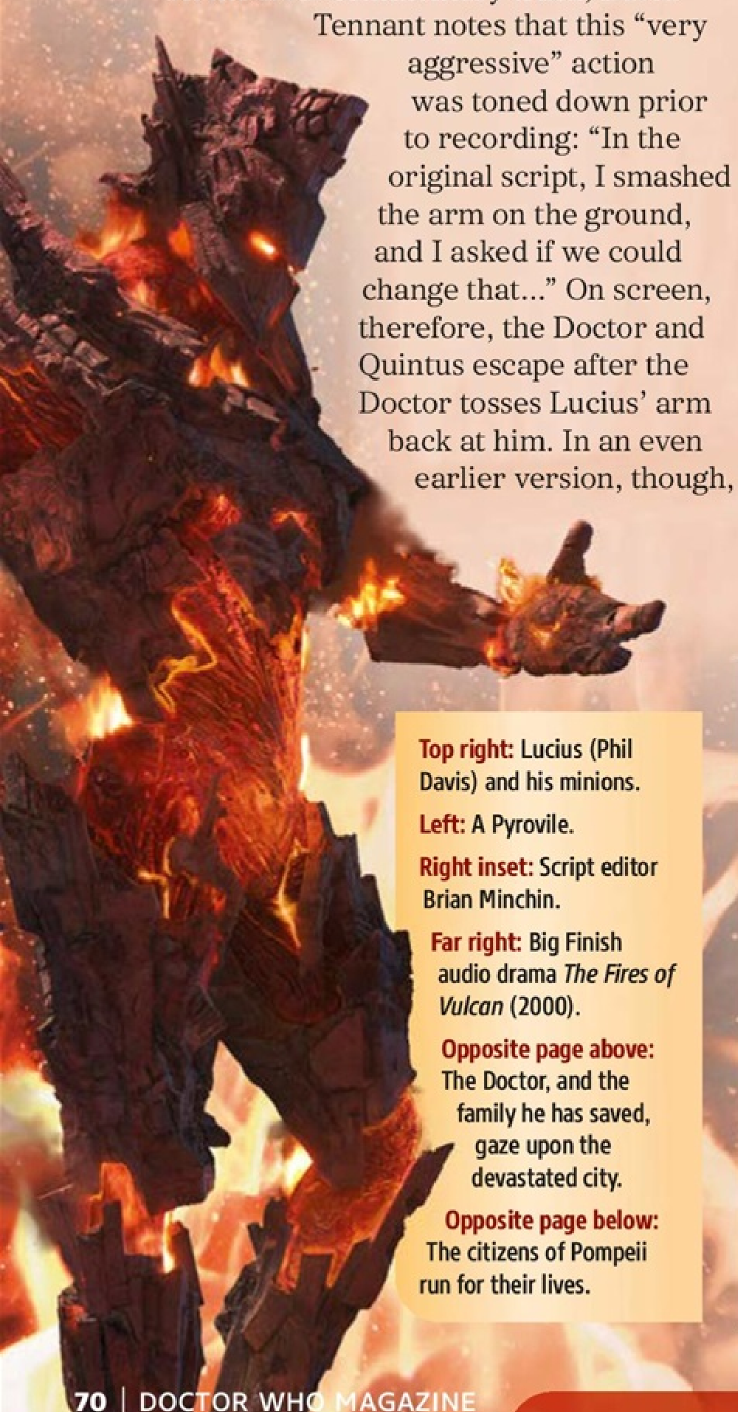
→ While the High Priestess orders "false prophet" Donna destroyed, the Doctor rearranges the circuits into an energy converter…

22m 17s … watched by the newly arrived Lucius and his guards, who draw their swords at Lucius' command. "Morituri te salutant," says the Doctor – not-Welsh for "those who are about to die salute you", as only ever actually said by condemned combatants to the Emperor Claudius at a particular waterborne event in 52 AD, but popularised as a gladiatorial salute in many modern fictions (year 2000 Hollywood epic *Gladiator*, for example).

22m 47s Reaching out to shake Lucius' right hand, the Doctor breaks off part of his turned-to-stone arm. Having learned about Evelina's affliction from Donna, it's plausible that the Doctor simply guessed that Lucius was cloaking a similarly calcified limb. But it can't be much of a secret, given the name Lucius Petrus Dextrus – since petrus suggests 'rock' (properly 'petra') and dextrus suggests 'on the right side' (properly 'dexter').

As written, the Doctor was supposed to find himself holding "a STONE STATUE'S ARM, forearm, elbow, all the way up to the bicep, cleanly broken off." On screen, however, although Lucius' arm is indeed broken off at the bicep, the piece the Doctor's got only extends as far as the elbow – so where's the rest of it?

On the DVD commentary track, David Tennant notes that this "very aggressive" action was toned down prior to recording: "In the original script, I smashed the arm on the ground, and I asked if we could change that…" On screen, therefore, the Doctor and Quintus escape after the Doctor tosses Lucius' arm back at him. In an even earlier version, though, it was Donna who accompanied the Doctor to Lucius' villa – leading into (according to one of Moran's *#VolcanoDay* tweets) a big punch-up between the Doctor, Donna and Lucius' guards, during which "Donna smashes a giant vase over someone's head, and we get to briefly see 'Pub-fight Donna'."



24m 00s The other deleted scene preserved on DVD was chopped after it was deemed to hold up the action of the Doctor and Quintus racing through Pompeii while the subterranean steps of the "Lord of the Mountain" summoned by Lucius echoed around them. It began with Donna and Evelina perched on the rim of the ornamental pond chez Caecilius. "But how can you see things that the sisters cannot?" wondered Evelina. "I don't see them. I just *know*," replied Donna. "And I'm trying to save your life –" She was interrupted by a *whump!* breaking the surface of the pond. "What the hell…?" wondered Donna.

Caecilius' pond would soon be repurposed as the cloning chamber featured in *The Sontaran Stratagem*/*The Poison Sky* (2008). But an earlier version of the script made use of another water feature, in the Pompeii streets: "There was a subplot about the fountain waters turning to acid, when they mixed with volcanic gases," Moran tweeted. "The Doctor gets a graffitiing kid to paint an 'out of order' sign – the kid was called Banksius. Not my best joke…"

A blazing rock-encrusted being smashes its way out of Caecilius' hypocaust. Quintus and a house slave throw buckets of water over it, extinguishing the internal magma that keeps it alive.

26m 13s The Doctor has turned up at the Temple of Sibyl, where the kidnapped Donna is about to be sacrificed by Spurrina. Presumably Evelina, who saw Donna being snatched from Caecilius' villa by the Sisters, told him where to find her – but it seems an odd expositional oversight, nonetheless.

Next, the Doctor claims to have met the original Sibyl – meaning, perhaps, the Cybele of Asia Minor, a goddess whose legend long predated the 6th century BC and was later incorporated into Greek mythology. (Other supposedly original Sibyls are available.) His insistence that she could dance the tarantella is intriguing, since the Italian folk dance in question – supposedly an imitation of the frenzied movements of people poisoned by the bite of the wolf spider, or *lycosa tarantula* (hence the name) – postdates the 11th century AD.

27m 26s Freeing Donna, the Doctor begs audience with the High Priestess, whose unveiled appearance was inspired by the surviving impressions of Vesuvius' huddled victims – created by injecting plaster into voids in the ash layer, where their bodies had decomposed: "rough, melted, exactly like the plaster-casts of the Pompeii victims. A crude face, eyes black pits, stony arms…"

Dust from Vesuvius is turning the priestess into an alien Pyrovile – the proper name for the magma creature. Originally Pyrovillaxitrians, their name was progressively contracted throughout the scripting process – into Pyrovillaxians, Pyrovellians, and finally Pyrovile (both singular and plural).

Next, the Doctor produces a child's water pistol to get the Pyrovile to talk more – and, as per stage directions, "Aims it like a cop."

31m 39s Having learned that the Pyrovile, smashed in a crash millennia before, were woken by the earthquake of 62 AD, the Doctor and Donna have escaped via a hypocaust, descending deep into the volcano. But should they really be exhaling condensation in such broiling conditions? (These scenes having been recorded in the cold Clearwell Caves, in Gloucestershire, of course.)

Top right: Lucius (Phil Davis) and his minions.

Left: A Pyrovile.

Right inset: Script editor Brian Minchin.

Far right: Big Finish audio drama *The Fires of Vulcan* (2000).

Opposite page above: The Doctor, and the family he has saved, gaze upon the devastated city.

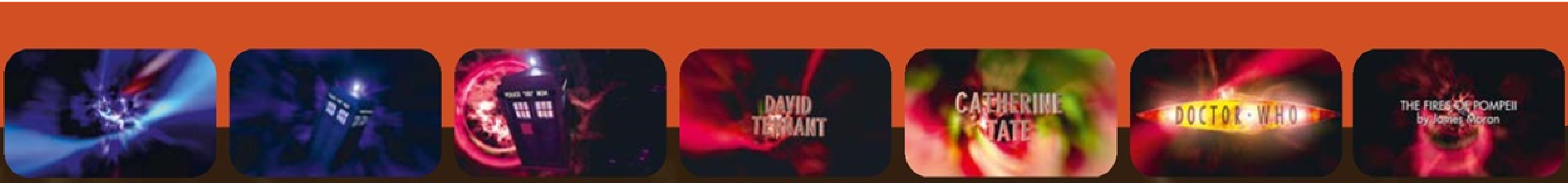
Opposite page below: The citizens of Pompeii run for their lives.

DON'T VE-SUE-VI… US!

This might not be the first time the Doctor's landed in the vicinity of Vesuvius' eruption, either. Written by Steve Lyons, the 2009 Big Finish audio drama *The Fires of Vulcan* is a so-called 'pure historical' in which the TARDIS also lands the Doctor (Sylvester McCoy) and his redheaded Earth companion (Bonnie Langford) in Pompeii on 23 August 79…

But there the similarities end. *The Fires of Pompeii* writer James Moran recalls that script editor Brian Minchin had informed him of the play's existence, but "just to say, 'Don't listen to it before you write the ep in case you accidentally copy something subconsciously' – it didn't matter if we contradicted it but they wanted to make sure I wasn't influenced. Much later I realised that, purely by accident, it didn't interfere with the other plot at all, so they could happily co-exist…"

SYLVESTER McCOY in
DOCTOR WHO
THE FIRES OF VULCAN
BIG
with BONNIE LANGFORD as Mel



35m 06s Summoned by Lucius, the Cult of Vulcan (not Trekkies, but devotees of the Roman god of fire, presumably fresh from celebrating their Vulcanalia festival the day before) have carried the stone circuits to the mountain… where the Doctor and Donna have found them installed inside a rock sphere in a central cavern, surrounded by Pyrovile. From inside, the Doctor asks Lucius what will happen once the new race is complete. As scripted, a Pyrovile stepped forward – "its jaws grinding together in rock-language, *CRRRRRK…. AKKKKK… STRRRIII…*" – and Lucius translated, describing how the Pyrovile envisaged a mighty empire of their own, ever since planet Pyrovillia [sic] was lost. It's another of the many lost planets mentioned throughout this season, finally accounted for in *The Stolen Earth* – when we learn that it was one of 27 worlds taken out of space as part of a Dalek master plan. So was it the Daleks whom the Pyrovile were hiding their energy converter from…?

36m 37s With the converter installed, the Pyrovile can convert millions – and the only way to stop them is to invert the system and set off the volcano. The Doctor's "terrible choice" borrowed from yet another classic adventure, tweeted Moran: "I'm basically stealing from *Genesis of the Daleks*…" (In other words, the Doctor's Part Six dilemma, about whether or not he has the right to commit genocide by destroying the Daleks at their inception.) "Quite late in the outline stage, I added in that Donna helps him push the lever, so it's not just his responsibility – they do it together. Shared burden. Because that's what best friends do."

38m 09s Vesuvius erupts, and that's the end of Lucius… but Phil Davis could later be heard as the demented robot Titus in the Eighth Doctor audio adventure *The Cannibalists* (Big Finish, 2009).

38m 54s Ejected in the rock sphere – actually an escape pod – the Doctor and Donna flee the superheated pyroclastic flow. Which takes some doing, given that said flows travel at an average of 62 miles per hour…

Meanwhile, there's panic in Pompeii – where Spurrina cradles the body of the young soothsayer, apparently crushed by falling masonry. Karen Gillan will, of course, return as companion Amy Pond in *The Eleventh Hour* (2010).

39m 55s "Don't go to the beach, go to the hills" Donna begs the citizens – because, as Moran points out: "many people thought they'd be safe on the beach, but it was completely covered by the pyroclastic cloud."

Soon: racing past Caecilius and family, the Doctor enters the TARDIS, followed by Donna. As scripted, the TARDIS interior was "darker, with the awful sound of the Cloister Bell tolling…"

42m 44s Responding to Donna's agonised entreaty to "Just save someone", the Doctor rematerialises his TARDIS… and reaches out to Caecilius. The next we see, the TARDIS has transported the whole family to a hillside overlooking Pompeii – but an earlier draft incorporated a scene showing the terrified clan hiding in a corner of the TARDIS, dropped to avoid undercutting the moment of their salvation.

One day, Pompeii will be found again, the Doctor tells Caecilius – in "thousands of years". Well, a thousand and a half years – the area that became known as 'La Civita' ('the city') was definitively identified as Pompeii in 1763, beginning more than a century and a half's worth of intensive excavation.

Supposedly, the explosion was so powerful that it cracked open a rift in time, giving Evelina and others "the gift of prophecy". Like "the sight" gifted to serving girl Gwyneth (Eve Myles), who grew up on top of a similar rift in Cardiff, in *The Unquiet Dead* (2005)?

The Doctor and Donna return to the TARDIS as Caecilius, musing on Vulcan's rage, invents the as-yet-unimagined word 'vulcano' – but the ship is suddenly a lot further behind the group than in the previous angle.

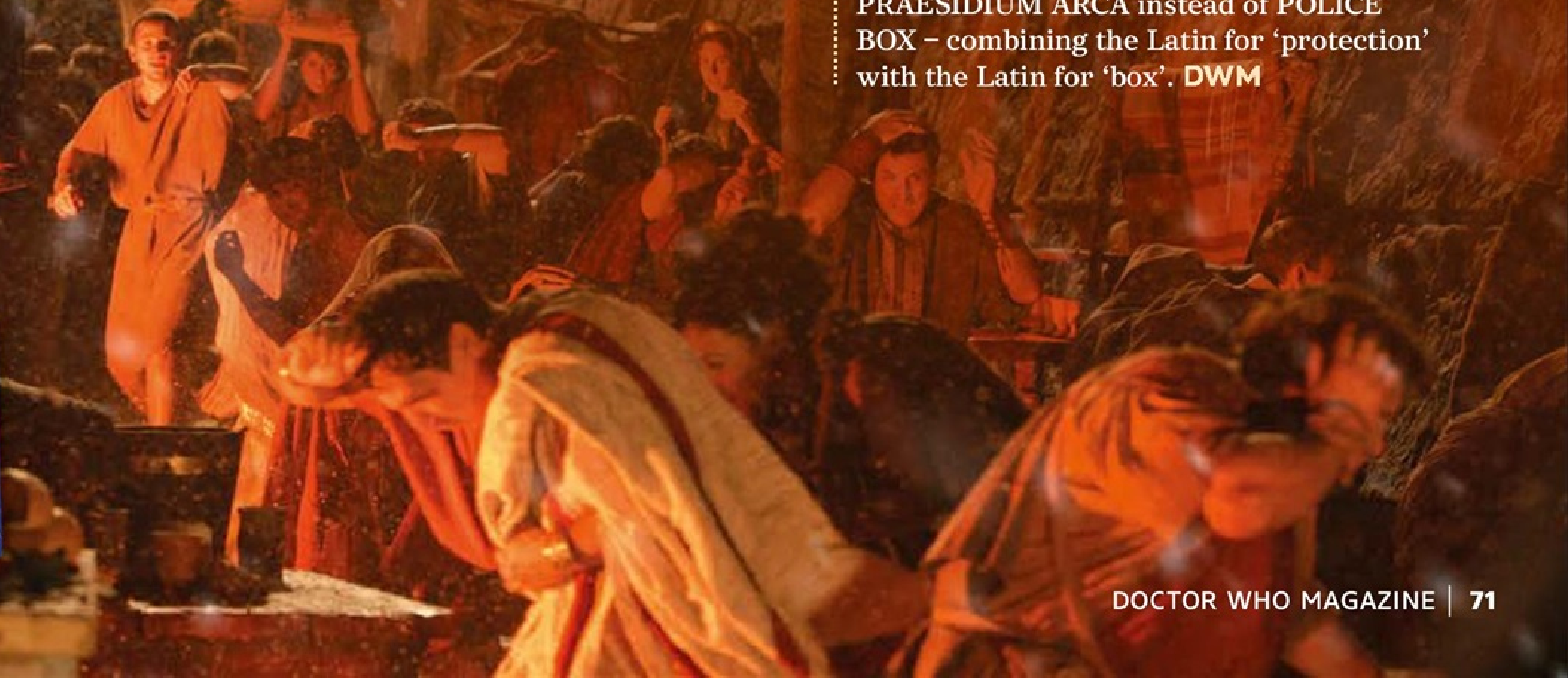
"Don't go to the beach, go to the hills" Donna begs the citizens.

Inside, the Doctor recalls Donna's parting words following their first encounter in *The Runaway Bride* (2006) – "Find someone… Because sometimes, I think you need someone to stop you" – when he tells her she was right: "Sometimes I need someone…"

That's the last we see of Caecilius, but guest star Peter Capaldi will return to *Doctor Who*. In *The Girl Who Died* (2015), the Twelfth Doctor finally remembers why he chose Caecilius' face for his latest regeneration: "To remind me… I'm the Doctor, and I save people."

But another man with Caecilius' exact features – senior civil servant John Frobisher, also played by Capaldi – featured in the spin-off mini-series *Torchwood: Children of Earth* (2009). Interviewed for the making-of show *Torchwood Declassified*, Davies suggested that Frobisher may have been Caecilius' descendant. Darkly: was history reasserting itself when Frobisher killed himself, and his family?

47m 04s Although the real-life Lucius Caecilius Iucundus is now believed to have died in the earthquake of 62 AD, his *Cambridge Latin Course* counterpart, plus Metella, were said to have died in the eruption of Vesuvius. (Quintus, though, survived Book 1 – visiting Roman Britain in subsequent volumes.) Here, however, Caecilius and family live on in Rome, where Quintus gives devotion to the gods of their new household – a bas-relief of the Doctor and Donna flanking their TARDIS 'temple'. It's labelled PRAESIDIUM ARCA instead of POLICE BOX – combining the Latin for 'protection' with the Latin for 'box'. **DWM**



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Audio Frequencies

Reviewed this issue

- ***Master Thief/Lesser Evils***
Featuring the Master
RRP £4.99 (download)
- ***The Paternoster Gang: Heritage 4***
RRP £24.99 (CD), £19.99 (download)

Available from bigfinish.com

There can be no doubt that *Time Lord Victorious* is one of the most ambitious story projects in *Doctor Who's* long history, tying together over 30 pieces of original fiction in every conceivable format, from books to comics to cartoons to t-shirts and, of course, audio dramas. The talents at Big Finish are certainly no strangers to the towering epic, and it's fitting that they should be on hand to deliver several slices of this sprawling, inter-connected narrative.

The first of these is a brace of *Short Trips*; prose stories narrated by a single actor. Each 'trip' revolves around a different version of the Doctor's bearded, black-clad nemesis, the Master.

Sophie Iles' *Master Thief* features the incarnation brought to life so vividly by the great Roger Delgado, and it manages to pin down the character as soon as he steps out of his TARDIS. Although the story is told in the third person, Iles' use of language puts us squarely in the headspace of the man himself, from dismissals of "idle chatter" to smug assertions that the execution of his dastardly plan will be "simplicity itself".

BBC
DOCTOR WHO
TIME LORD VICTORIOUS
JON CULSHAW NARRATES
SHORT TRIPS
MASTER THIEF BY SOPHIE ILES
LESSER EVILS BY SIMON GUERRIER
BIG FINISH

The soft, clear tones of (literal) master impersonator Jon Culshaw align perfectly with the debonair demeanour of our pernicious protagonist, and his acutely observed approximation of Delgado's performance is a joy to hear. As the Master inveigles himself into the deepest vaults of stellar-storehouse The Repository, his trademark charm oozes from the speakers. And if on occasion we wander rather closer to a blustering Major General, it's still an exceptionally affectionate portrait, painted delicately with audible love.

Master Thief's chief aim is to shatter this silky superficiality with a display of shocking savagery, hinted at but rarely seen on screen. Blameless innocents, suffused with commendable sympathy by Culshaw, are reduced to "pathetic piles of gunge" on a rampage so violent and visceral the listener is tempted to look away – only to realise there's nothing to look away *from*.

Of course, the great trick of the piece is when this violence is reflected back onto the Master in a way we haven't seen before, and the peek inside his disturbed mind is a stunt only a narrated story like *Short Trips* can pull. Culshaw dials up the desperation in a climactic cliffhanger, which leaves us with heart in mouth and sweat on brow...

It seems like a non-sequitur, therefore, when Simon Guerrier's *Lesser Evils* fails to follow this tantalising trail – instead pitching itself half a galaxy away in both space and tone. While these threads may indeed be picked up by one of the myriad subsequent releases under the *Time Lord Victorious* umbrella, the first standalone story feels a little unresolved. Happily, its twin is so absorbing these feelings don't last long. Set on the lush, undeveloped world of Alexis with no dialogue for the first ten

Review and illustration by **JAMIE LENMAN**

minutes, *Lesser Evils* allows us some quality time with a member of the mysterious Kotturuh, the death-like figure haunting the cover art.

After a lengthy but fully justified stretch of world-building, the unseen Master's first muttered words are sufficient to jolt the listener out of their reverie like a bucket of cold water. It's a great moment, its impact magnified tenfold by Culshaw's startling impersonation of Anthony Ainley's velvet vampire. Unlike his spirited but variable Delgado, every cadence here is utterly perfect, and his reproduction of that infamous evil chuckle is so spot-on you'd swear it was a sound bite.

Instead of the suave psychopath of the previous story, here we see the Master as the beleaguered survivor, trying desperately to escape from a backwater planet in a situation pleasingly reminiscent of 1989's *Survival.* What follows is a deep examination of the Time Lord's modus operandi, as he attempts to wheedle his objective out of the impassive Kotturuh. The Master's true colours shine through, whereas the Kotturuh develops intriguing shades of grey – pointing towards a fascinatingly complex addition to *Doctor Who's* hall of monsters. The result is a telling character piece rather than a particularly eventful story, and as such it complements the more reflective elements of the previous adventure.

Considering the release as a whole, it's tempting to view *Master Thief* as the tipping point where the maniacal schemes of the 1970s renegade finally overtake him, until he appears in *Lesser Evils* as the 1980s version – always on the backfoot, trying to regain ground from the previous disaster. In this way, the two tales form a key arc in the Master's ongoing story, and the clever notion of having the same actor portray two different incarnations allows us to see them less as separate entities but more like two sides of the same coin – or indeed, two faces on the same playing card. Whatever his ultimate fate in The Repository *or* on Alexis, you can be sure he has plenty more cards hidden up his immaculately tailored sleeves.

> **Culshaw's reproduction of that infamous evil chuckle is so spot-on you'd swear it was a sound bite.**

Would it be too much to suggest that, above such legendary creations as Captain Jack, River Song, the Weeping Angels and even Doctors Eleven and Twelve, Steven Moffat's greatest gift to *Doctor Who* is in fact the Paternoster Gang? This reviewer doesn't believe so. The crucial partnership of detective Silurian Vastra (Neve McIntosh), her warrior-wife Jenny (Catrin Stewart) and their hilarious Sontaran butler Strax (Dan Starkey) is pure dynamite, and continues to go from strength to strength in their own Big Finish spin-off.

Top left: Roger Delgado as the Master in *Terror of the Autons* (1971).

Top right: Anthony Ainley as the Master in *Survival* (1989).

Above inset: Narrator Jon Culshaw.

Right: The lead cast of *The Paternoster Gang*: Catrin Stewart, Dan Starkey and Neve McIntosh.

Heritage 4 sees the return of the trusty trio in a new trilogy of stories, opening with Paul Morris' *Merry Christmas Mr Jago.* Here we revisit the chocolate-box setting of old London town for a festive mash-up with Christopher Benjamin's titular theatrical agent, co-star of his own range of audio adventures. Indeed, it's hard to say the name 'Jago' without '... and Litefoot' tripping out of one's mouth, and although the verbose impresario makes a fine foil for our heroes on his own, the many scripted references and enquiries after his on-screen partner serve as a touching tribute to the late Trevor Baxter.

Picking up from the treasure-hunting theme of *Heritage 3*, trouble begins with the discovery of another artefact from Vastra's prehistoric past, and what ensues is a comedy romp along the lines of *Star Trek*'s *The Trouble with Tribbles*, or even that perennial holiday favourite, *Gremlins.* Much fun is had as our main cast members pair up with a guest star each, making for a trio of excellent duos.

Elizabeth Bower's antiquarian Alice Ayling is a fine match for our leading lizard, and Trevor Cooper's rugged Smallpiece could be another long-lost member of Jenny's larcenous family. Any concerns about bundling the two comedy characters together are soon put to bed as Jago and Strax deliver delight after comic delight, including a wonderful payoff to a well-seeded concept introduced at the start of the story. The threat is minor and the resolution is silly but the whole thing is so lovely, covered with snowflakes and ringing with jingle bells, that it's enough to make you wish it could be Christmas every day.

By the time we get to Roy Gill's *The Ghost Writers,* all the snow seems to have melted – although there's still a sense of magic in the air, bolstered by Joe Kraemer's *Harry Potter*-esque musical cues. As Vastra descends into the depths of London's Antideluvian Club with Daisy Ashford's ambitious Edith Renner (hot on the trail of yet another Silurian relic), Strax and Jenny are dispatched on a series of reconnaissance missions. →

Reviews

→ These are great larks, featuring a bevy of well-realised monsters, and Dan Starkey manages to inject a glimmer of military cunning into the clownish Strax, successfully rounding out what threatens at times to become a slightly two-dimensional character.

CATRIN STEWART • NEVE McINTOSH • DAN STARKEY
FEATURING CHRISTOPHER BENJAMIN AS HENRY GORDON JAGO
BBC DOCTOR WHO
THE PATERNOSTER GANG
HERITAGE 4

Right: Jenny (Catrin Stewart) in *A Good Man Goes to War* (2011).

Below inset: Narrator Terry Molloy; *Terry Nation's Dalek Special* (1979).

Elsewhere, *Paternoster* stalwart Annette Badland turns in a wonderfully layered performance as Maude Polwart, landlady of budding writers Jonas and Lewin, played with just the right mix of arrogance and innocence by Laurence Dobiesz and John Scougall. These two highlight the theme of romance in the script, and it's Vastra's romantic feelings for Jenny that make her wariness of the demi-god Anura all the more heartfelt, as she prepares to make the ultimate sacrifice ahead of the thrilling finale.

Matt Fitton's *Rulers of the Earth* takes its cue from 2007's *Last of the Time Lords* by opening not at the point of disaster, but some time afterwards, plunging us deep into the nightmare world we had hoped to avoid. Vastra is gone, subsumed by an ancient ghost, Jenny and Strax are imprisoned, and the stark gloom of a cause already lost makes for a gritty, subdued atmosphere. Into this fug leaps Nicholas Asbury as Franz Albrecht Stuart, a swashbuckling pretender to the throne with an outrageous plan of regicide and an even more outrageous accent. Fruitier than a currant bun and every bit as delicious, Asbury lights up the whole thing, his thrilling swordfight with Jenny being one of the standout scenes in the entire set.

Back at Paternoster Row, Neve McIntosh imbues malevolent spirit Anura with a dominating, reptilian coldness, and the brief instances where Vastra rises to the surface and speaks through her own lips only serve to show us how human-like our heroine has become – a testament to the actor's skill. Beth Goddard makes a welcome return as taciturn Silurian Vella, but this is where the epic story begins to stagger and ultimately crumble under its own weight.

> **Nicholas Asbury lights up the whole thing, his thrilling swordfight with Jenny being one of the standout scenes in the entire set.**

With so many supporting characters, plot threads, expositional flashbacks and not one but *two* monsters from the dawn of time, there simply isn't room for all the ideas in play here. An increasing reliance on fairy-tale pseudo-science, another hallmark of early 2010s *Doctor Who,* means the mysterious ancient threat and the means by which our heroes ultimately overcome it are ill-defined and hard to grasp. All the listener can do is wallow in the sound and fury till it's over.

A bit of a mess perhaps, but a glorious mess nonetheless, and we can only hope that the feeling of finality in the closing moments doesn't signal a permanent end to this exuberant, dazzling series. **DWM**

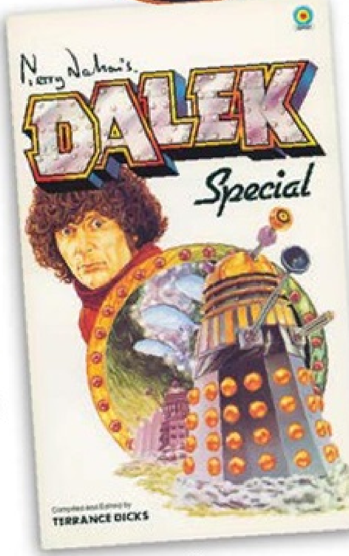
Talking Book

Daleks Destroy: The Secret Invasion & Other Stories

Featuring The Daleks
Written by Terry Nation
Read by Nicholas Briggs, Jon Culshaw, Terry Molloy, Steven Pacey
RRP £13.25 (CD), £9 (download)

Available from BBC Audio

There's something hugely comforting about *Daleks Destroy: The Secret Invasion & Other Stories*, a nostalgic rattle-bag of Dalek ephemera from that golden age when the Doctor's greatest enemies starred in their own spin-off fiction. This audio anthology takes a curated collection of short stories from the Dalek annuals of the late 1970s, with a side-step into the 1979 book *Terry Nation's Dalek Special*, given voice by some gifted readers and spruced up with sound effects.

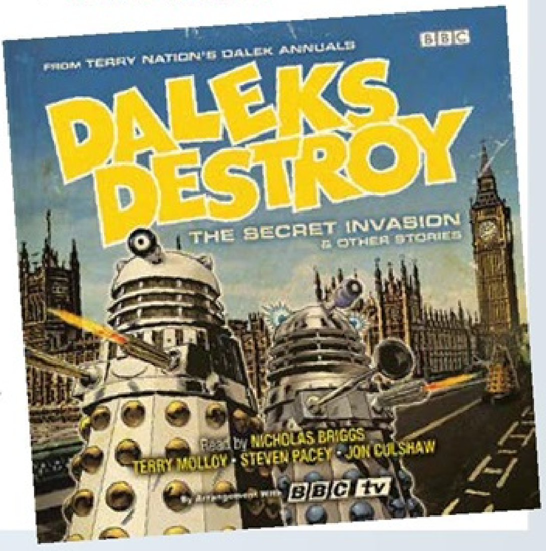

Terry Nation's
DALEK
Special
Compiled and Edited by TERRANCE DICKS

There's something for everybody here, with *The Solution* standing out as a clever adventure for Anti-Dalek Force heroes Joel Shaw and Mark Seven, read with urgent sensitivity by Terry Molloy. However, the centrepiece is *The Secret Invasion*. The short story appeared in *Terry Nation's Dalek Special*, although Nation actually wrote it for the London paper *The Evening News* in 1974. Read by Jon Culshaw and told over several chapters, it's a lovely kids' own adventure which sees cousins Danny, David, Emilie and Paul help the military defeat a stealth attack by the Daleks, who are invading via the London Underground. It works because we all wanted to fight the Daleks when we were kids and *The Secret Invasion* provides a vicarious portal to that.

All four readers get a go at one of the main stories; in addition to Molloy and Culshaw, on top of Dalek vocal duties throughout, Nicholas Briggs reads *The Castaway*, while Steven Pacey closes the anthology with *The Seeds of Destruction*. It seems wholly appropriate to have a one-time Terry Nation-created Tarrant (albeit of the *Blake's 7* variety) reading work inspired by the Daleks' creator.

Peppered throughout are back-up features also taken from the annuals of the day; specialist briefings for ADF agents that add to the richness of the universe the Daleks inhabit. There's a strange seriousness to these stories and features, but that comes from the source material.

Daleks Destroy is a refreshing canter outside the regular run of Target audiobooks. It's a call-back to simpler times and no doubt will find its way into many a Christmas-morning stocking.
MARK WRIGHT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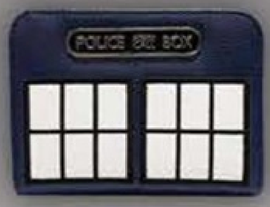

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TIME LORD VICTORIOUS ROAD TO THE DARK TIMES BLU-RAY

The Doctor's path to becoming the Time Lord Victorious has been centuries in the making. *Road to the Dark Times* is a Blu-ray compendium of *Doctor Who* stories that all link into *Time Lord Victorious* and feature some of the alien creatures found in the Dark Times.

The stories featured in this collection are *Planet of the Daleks* (1973), *Genesis of the Daleks* (1975), *The Deadly Assassin* (1976), *State of Decay* (1980), *The Curse of Fenric* (1989), *The Runaway Bride* (2006) and *The Waters of Mars* (2009).

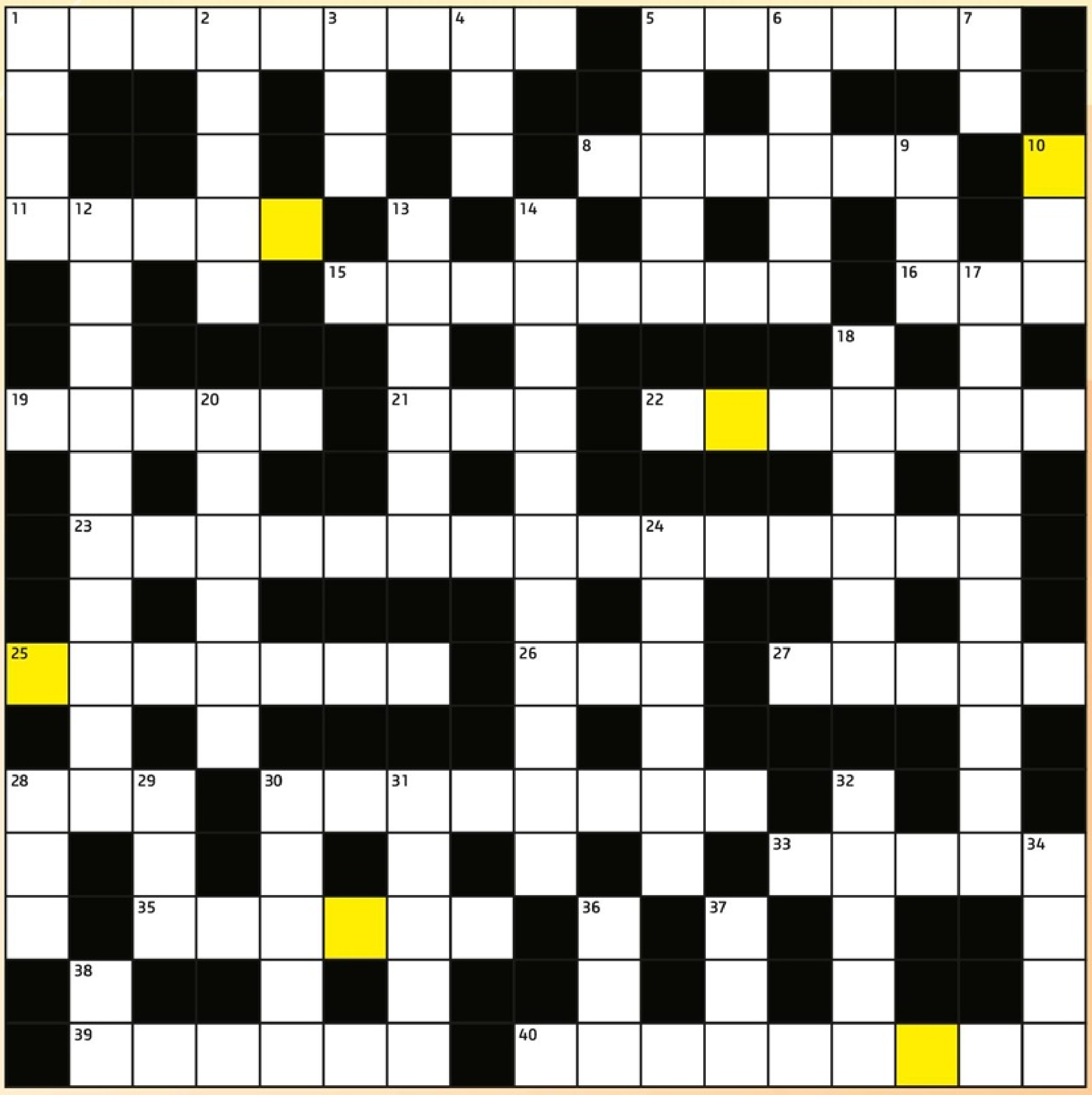
The Blu-ray box set comes with a guide to each story, together with context on how they fit into the larger *Time Lord Victorious* saga, written by producer James Goss.

DOCTOR WHO
TIME LORD VICTORIOUS
ROAD TO THE DARK TIMES
12

Time Lord Victorious: Road to the Dark Times is available now, RRP £22.99. **DWM** has **FIVE** copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien encountered by the Tenth, Eleventh and Thirteenth Doctors.

Do you know your Hal the Archer from your Colonel Archer?

DWM CROSSWORD



ACROSS

1 (and 23 Across) Where the Third Doctor was taken when he first arrived on Earth (9,7,8)
5 First name of catkind Brannigan (6)
8 (and 13 Down) He played Maxtible (6,6)
11 Vaber's home planet (5)
15 Salamar's home planet (8)
16 The girl who waited (3)
19 Creature employed by the Daleks (5)
21 "The __ of the Pandorica" – alias given to the Doctor according to Testimony (3)
22 (and 39 Across) She played the ISS's Indira (7,6)
23 See 1 Across
25 Husband of Helen A (6,1)
26 The *Vipod* __ – spaceship in *Slipback* (3)
27 City the Sheriff of Nottingham wanted to take over (5)
28 Type of great tree in Norse mythology referred to by Commander Millington (3)
30 Guards on the planet Ribos (8)
33 *The Power of ____* (5)
35 Award in gymnastics awarded to Rose Tyler at her junior school (6)
39 See 22 Across
40 (and 24 Down) Tube station infested by the Intelligence according to Private Weams (9,6)

DOWN

1 One of the Kinda (4)
2 Bill thought this man was in her bathroom (5)
3 TV channel that Sally Sparrow thought might broadcast a detective drama called 'Sparrow and Nightingale' (1,1,1)
4 What Stahlman was drilling for (3)
5 The Seventh Doctor said he couldn't stand burnt ____ (5)
6 Leader of the Sisterhood of Karn (5)
7 Prefix given to a senior 'robot of death' (1,1)
9 *The __ of Death* (3)
10 *__ of the Daleks* (3)
12 Tube station infested by the Intelligence according to Private Weams (5,5)
13 See 8 Across
14 Galactic criminal in the **DWM** strip (4,3,4)
17 Station in *Doctor Who and the Silurians* (10)
18 *Journey to the ____ of the TARDIS* (6)
20 Varsh, for example (6)
24 See 40 Across
28 One of the Wolves of Fenric (3)
29 Torchwood HQ (3)
30 Alias given to the Doctor by Rose (5)
31 Alias adopted by the Master (5)
32 Kenneth ____ – TARDIS designer (5)
34 *The ___ of the Daleks* (4)
36 Miner killed by the Green Death (3)
37 The face of __ (3)
38 _ *Bernice* – vessel inside the Miniscope (1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

T	H	E	M	I	N	D			O	F	E	V	I	L		
A			O			E		C		A		U				D
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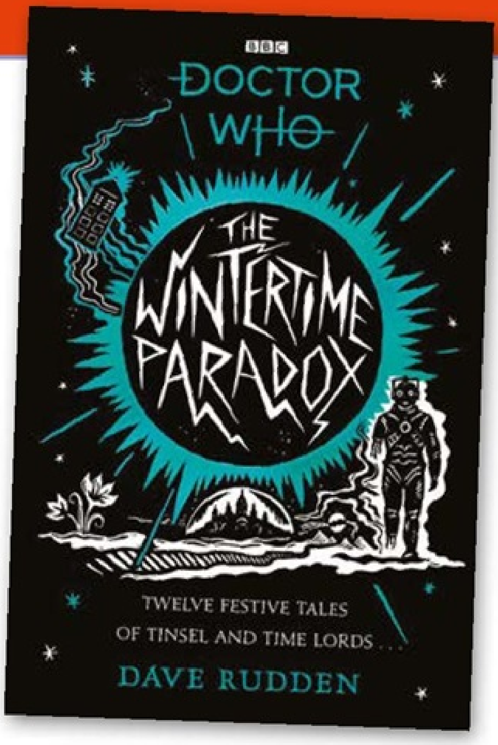
LAST ISSUE'S PRIZE WORD: **MONOID**

THE WINTERTIME PARADOX BOOK



The Wintertime Paradox is an anthology of festive *Doctor Who* tales written by Dave Rudden, author of the book *Doctor Who: Twelve Angels Weeping* (2018). The collection comprises 12 adventures through time and space set during Christmases past, present and future.

Christmas can mean anything. For Missy, it's solving murders in 1909. For a little girl in Dublin, it's Plasmavores knocking at the door. For Davros, it's a summons from the Doctor, who needs the mad inventor's help...

The Wintertime Paradox is available now in hardback from BBC Children's Books, priced £12.99. We've got **FIVE** copies to give away. If you'd like to have a go at winning one, just answer the following question correctly:

Which of these classic films is also the title of a *Doctor Who* Christmas Special?
A *White Christmas* **B** *A Christmas Carol*
C *How the Grinch Stole Christmas*

THE TENTH DOCTOR AND RIVER SONG AUDIO DRAMA

The Tenth Doctor and River Song is a new box set of audio adventures starring David Tennant as the Doctor and Alex Kingston as River Song.

The Doctor knows that River Song is a part of his future. A maddening, intriguing but inevitable part.

Their lives are becoming inextricably intertwined, but in these early days – for the Doctor at least – they must navigate their relationship without too many spoilers. Whatever her past, and the Doctor's future, holds, River will make sure that he has fun untangling the mystery...

The set includes three stories: *Expiry Dating* by James Goss, *Precious Annihilation* by Lizzie Hopley and *Ghosts* by Jonathan Morris.

BBC
DOCTOR WHO
DAVID TENNANT • ALEX KINGSTON
THE TENTH DOCTOR AND RIVER SONG

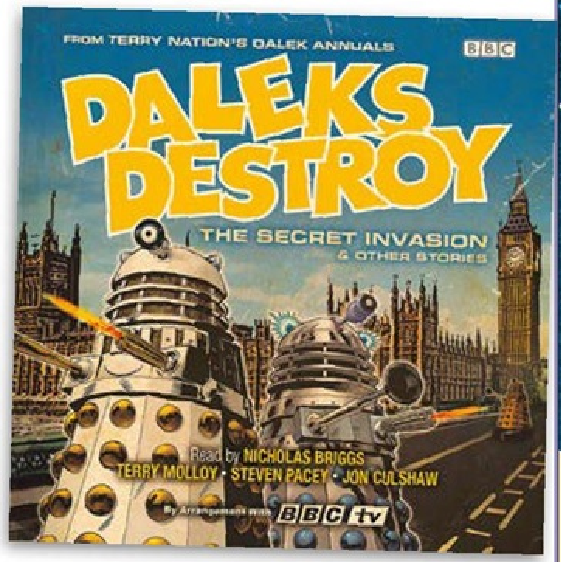
The Tenth Doctor and River Song is available in November from *bigfinish.com*, priced £27.99 on CD or £19.99 to download. We've got **FIVE** copies of the CD to give away. If you'd like to have a chance of winning one, all you have to do is answer the following question correctly:

In which TV episode does the Tenth Doctor first meet River Song?
A *Silence in the Library* **B** *The Time of Angels*
C *The Wedding of River Song*

DALEKS DESTORY TALKING BOOK

Daleks Destroy: The Secret Invasion & Other Stories is the latest collection of vintage tales from the *Dalek Annuals* of the 1970s.

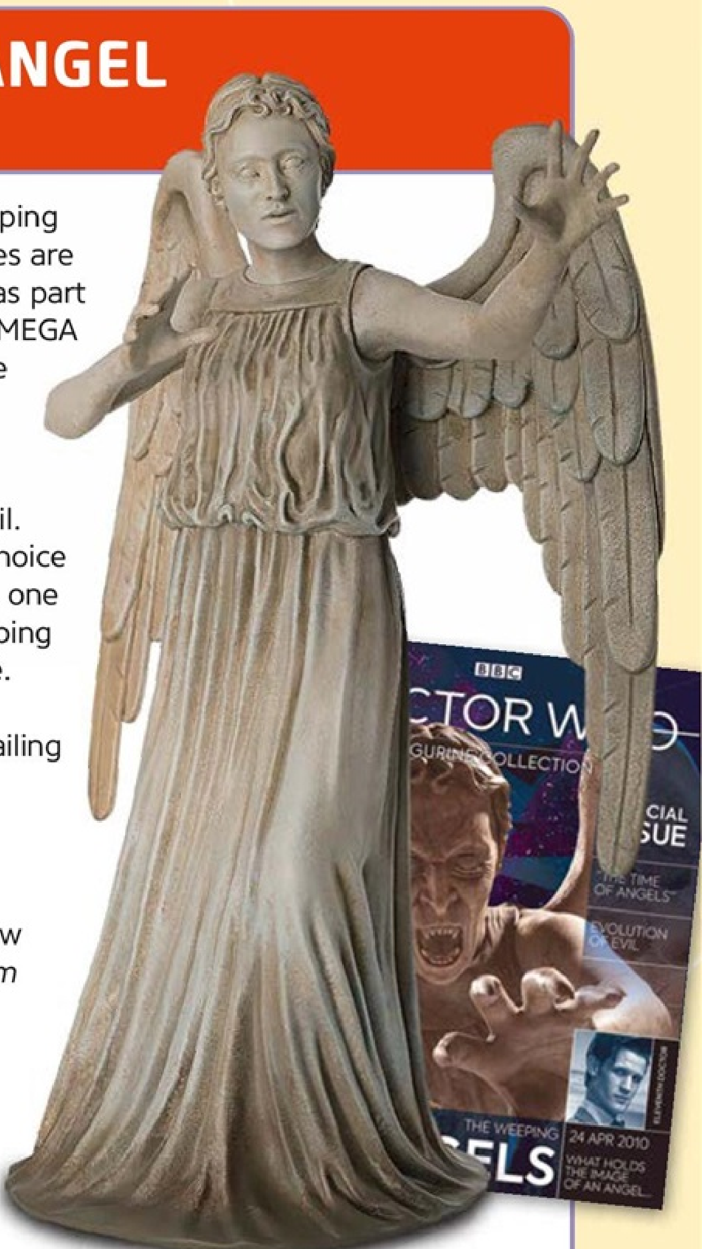
The talking book contains four Dalek adventures – *The Castaway, The Solution, The Secret Invasion* and *The Seeds of Destruction* – read by Nicholas Briggs, Terry Molloy, Steven Pacey and Jon Culshaw. The release also includes 'special briefings' on *Dalek Terminology*, *Dalography of Skaro*, *Recent Findings on the Moon* and *The Dalek War Machines*.


FROM TERRY NATION'S DALEK ANNUALS
BBC
DALEKS DESTROY
THE SECRET INVASION & OTHER STORIES
Read by NICHOLAS BRIGGS
TERRY MOLLOY • STEVEN PACEY • JON CULSHAW
BBC tv

Daleks Destroy: The Secret Invasion & Other Stories is available from BBC Audio in November, priced £16.99 on CD. We've got **FIVE** copies of the CD to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

What was the name of the android who regularly appeared in the *Dalek Annuals*?
A Sidney Six **B** Mark Seven **C** Englebert Eight

WEEPING ANGEL FIGURINE



Giant-sized Weeping Angel statuettes are now available as part of Eaglemoss' MEGA Figurine Collection. These limited-edition figurines are hand-crafted from metallic resin and hand-painted for intricate detail.

Each statuette has a choice of two swappable heads, one of which shows the Weeping Angel frozen mid-pounce. The product includes a 20-page magazine detailing the various appearances of the Weeping Angels on screen.

The Weeping Angel figurines are available now from *shop.eaglemoss.com* RRP £109.99 each. Thanks to Eaglemoss, we've got one to give away. To have a chance of winning it, answer the following question correctly:

The Weeping Angels are also known as what?
A The Heavenly Host **B** The Lonely Assassins
C The Friendless Fiends

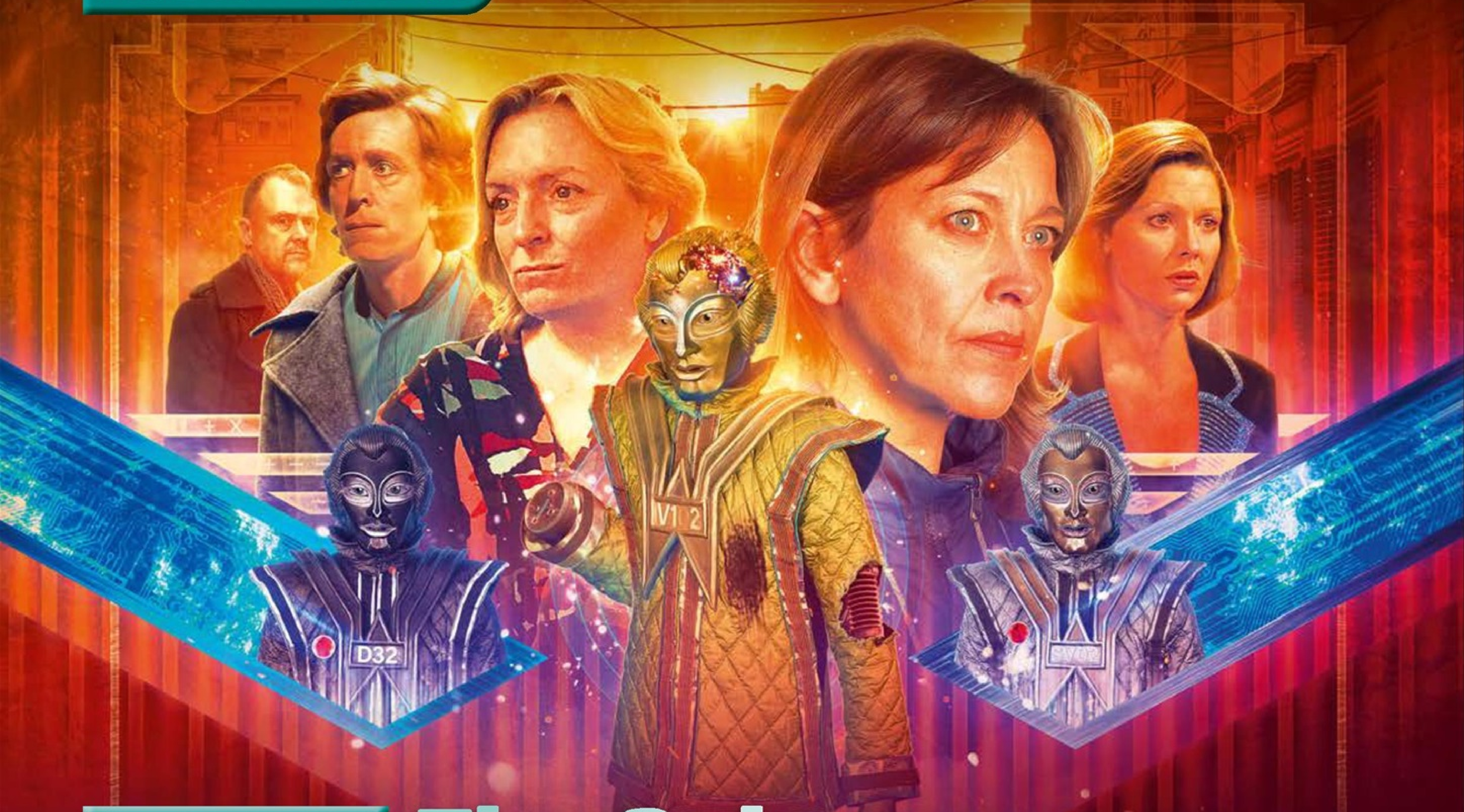
TERMS AND CONDITIONS The competitions open on Thursday 12 November 2020 and close at 23.59 on Wednesday 9 December 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £19.99 (CD),
£16.99 (download)
RELEASED December

Comprises:
The Mystery of Sector 13
by Rob Whitelock
Circuit Breaker by Guy Adams
A Matter of Conscience
by Lisa McMullin

STARRING
Liv Chenka **Nicola Walker**
Tula Chenka **Claire Rushbrook**
Skellen/SV56/Computer
Robert Whitelock
Vash Sorkov/SV77/V300 **Jon Culshaw**
V42 **Dan Starkey**
Lish Toos **Pamela Salem**
Ander Poul **David Collings**
Ullmann **Carolyn Seymour**
Rann/Damaged Voc/Company Voc
Roger May
Dorka/Mummy Voc **Susan Penhaligon**
Bendis/News Broadcast/Destroyed Voc
Glen McCready
Shala **Holly Jackson Walters**
Curtis/Service Voc **Joseph Capp**

The Robots Volume Three

Big Finish returns to the planet Kaldor in December for another instalment of *The Robots*, the spin-off from 1977's *The Robots of Death*.

"The arc elements started quite muted – certainly in the first box set, slightly less so in the second," reflects script editor John Dorney as the series passes its halfway mark. "That was quite deliberate, because I think you need a certain sense of events building and developing. Volume One was largely just introducing the world and the people in it. In Volume Two, we were figuring out that there are other things going on behind the scenes on Kaldor. There may be political movements that are very wary of the robots. There was also a sense that the robots were beginning to develop something approaching sentience, and personalities of their own..."

Volume Three opens with Robert Whitelock's *The Mystery of Sector 13*, which focuses on Liv Chenka (still taking time out from her travels with the Eighth Doctor) and her sister Tula. "It's following on from the end of Volume Two, when Liv and Tula have begun to get the sense that there are sinister forces at play," John explains. "Because Liv is Liv, she's obviously very determined to investigate that and find out what she can. So she starts looking into any reports of anything dodgy that she can find – and sooner or later that's going to draw her into trouble, as you would expect."

The spotlight shifts to Lish Toos and Ander Poul in *Circuit Breaker*, written by Guy Adams. As in the original 1977 serial, the characters are played by Pamela Salem and the late David Collings.

"David was one of the finest actors we had," says Guy. "I've loved every performance of his I've seen, so writing for him was a very exciting thing – and, of course, now very bittersweet. When looking at the character he played in *The Robots of Death*, there's that sense of psychosis; we're dealing with someone who has chronic PTSD. The thing

I was determined *not* to do was go, 'And now he's fine!' Someone that has this level of psychosis doesn't simply get better – and arguably *never* gets better, just becomes functional. I knew David was the sort of actor that could really run with something rich along those lines. The sense of easy authority that Pamela Salem always brings, combined with David Collings' jangling, broken Poul, is what makes them such a great double-act, I think."

Guy's story introduces the Outlook Hotel. "I wanted to come up with a truly broken street in Kaldor City – the sort of place that you might have to move into if you'd been out of society for a while," he says. "I just imagined Poul sitting there on the steps outside the apartment he couldn't bear to be in, looking across the road. I thought, 'I wonder what he might see?' From that, I started to develop the notion of this hotel, and what a society that relied on robots might do with them."

BRAND NEW ADVENTURES
DOCTOR WHO
TOM BAKER and LOUISE JAMESON in
THE SONS OF KALDOR
by ANDREW SMITH
featuring MARTHA COPE OLIVER DIMSDALE TOBY HADOKE
FULL CAST AUDIO DRAMA

The final episode of Volume Three is *A Matter of Conscience*, which features an organisation established in Big Finish's *Fourth Doctor Adventures*. "The Sons of Kaldor are a group of humans who are really upset that the robots seem to be taking over their lives," explains writer Lisa McMullin. "And not just doing the jobs that they used to do, but they also seem to be causing chaos and killing people. So they're fighting back against the increasing dominance of robots, but because the robots seem to be developing consciousness and conscience, it's about what makes a human a human.

"So it's an organisation rising up against the robots, and I wanted to look at the reasons why people join that kind of organisation. Reading through all the scripts from the previous episodes, I couldn't work out whose side I was on. I kept veering between being on the side of the robots – because they didn't ask to be created, and they're really quite cool – and going, 'Oh no, now they're killing people, that's not good!' But I think Liv and Tula are having that same discussion as well."

Lisa was also inspired by the relationship between big companies and their employees in the present day.

> **"The Sons of Kaldor are really upset that the robots seem to be taking over their lives."** LISA McMULLIN

"It's this idea that people are becoming disposable," she says. "Do they see their employees as human beings, or as fodder in the big machine of production and moneymaking? So there's a character in this who's joining the Sons of Kaldor. Her father's been made redundant, because his job has been taken over by robots, and her whole family have been displaced because the machines have come in to do the jobs that people used to do. It's about: what value do you put on a human life?"

STRANGERS IN SPACE

Unusually, *The Robots* has two separate sets of main characters. The episodes in Volume Three feature either Liv and Tula or Toos and Poul, but never both pairings at once. According to script editor John Dorney, it's all part of the plan.

"It's a bit of a variation from the traditional way of doing a *Doctor Who* box set, where it's focused on the same characters all the way through," he says. "It enables you to bring slightly more perspectives and more threads to a piece than you might otherwise be able to. I think it also helps in making for a bigger story and a bigger world. I'm a big fan of all manner of long-form TV series, and often a lot of them give individual characters their own threads – *Game of Thrones* is the fairly obvious example.

"I think there's something about not immediately going for the obvious, and not giving immediate gratification," he says. "I liked the idea of holding off on the meeting of these characters, but I hope there's a sense that it's got to happen eventually..."

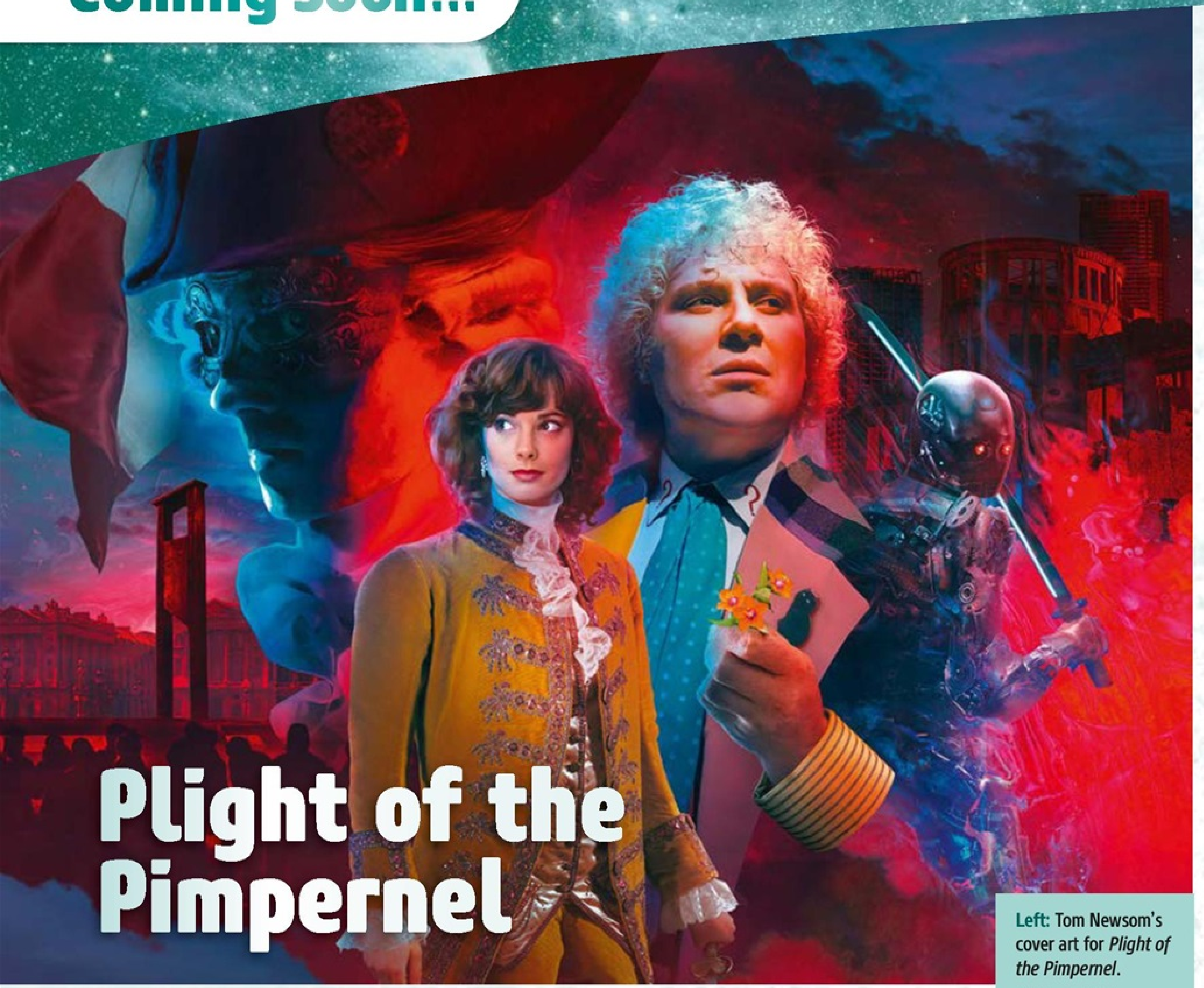
Opposite page: Ryan Aplin's cover art for *The Robots: Volume Three*.

Top Left: Poul (David Collings) in *The Robots of Death* (1977).

Top right: Ryan Aplin's cover art for the first volume of *The Robots* (2019).

Above inset: The Fourth Doctor audio drama *The Sons of Kaldor* (2018).

Left: Director Louise Jameson with stars Claire Rushbrook and Nicola Walker.

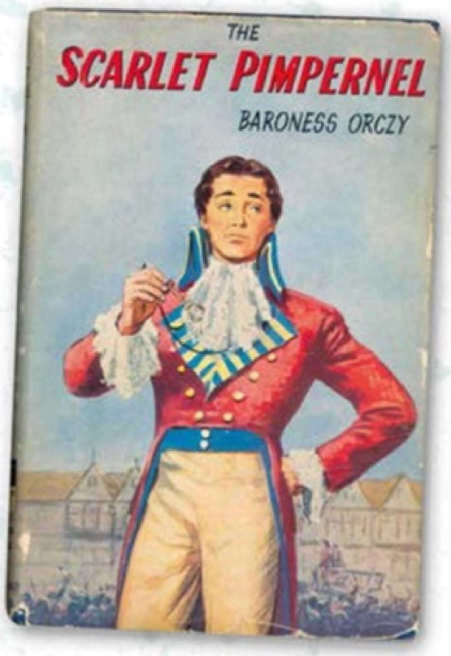


Plight of the Pimpernel

BIG FINISH
RRP £14.99 (CD),
£12.99 (download)
RELEASED December

Written by **Chris Chapman**

STARRING
The Doctor **Colin Baker**
Peri Brown **Nicola Bryant**
Sir Percy/Terrance **Jamie Parker**
Donat/Devore/Lord Morton
Anthony Howell
Oliver/Bisset/Andre/Computer
Joe Jameson
Z22/Charlie/Guillaume/Frederic
Stewart Clarke
Babs/Bernadette/Lady Morton
Rebecca Crankshaw
Nancy/Lady Calisto/Hologram Tyrax
Becky Wright



Left: Tom Newsom's cover art for *Plight of the Pimpernel*.
Right: A 1965 hardback edition of *The Scarlet Pimpernel*.
Below: Colin Baker.

Plight of the Pimpernel is just what the Doctor ordered. It was at a Big Finish recording back in January that Colin Baker first suggested a *Doctor Who* story involving the Scarlet Pimpernel – the fictional hero from the novels of Baroness Orczy. Talking to producer John Ainsworth, Colin raised the possibility of the Sixth Doctor taking on the mantle of the Pimpernel himself.

"John came to me," recalls writer Chris Chapman, "and said, 'Colin's suggested this. Would you like to have a go at coming up with a storyline?' Obviously the idea that the Doctor has asked you to write for him is kind of a double-edged sword – it's flattering *and* terrifying, because I wanted to give Colin the kind of thing he might have in mind.

"Rather than a story where the Doctor *becomes* the Pimpernel, it's a slightly more 'modern series' kind of vibe: you begin the story and the Doctor is *already* the Pimpernel," Chris explains. "He's saving aristocrats in Paris from the guillotine, and he's returning to his stately home in England as a foppish English gentleman. His wife comes over to him and speaks to him in an American accent, and you realise it's Peri. They're essentially undercover as the Pimpernel and Lady Blakeney, his wife at home, and something very strange is happening upstairs in their posh house to the *real* Pimpernel. I imagine it was Colin's story in reverse, in a way; the whole thing then becomes about why, and what happens next. And it has a few twists, I think, up its sleeve..."

Those twists take *Plight of the Pimpernel* out of its initial confines.

"I come at *Doctor Who* as a science-fiction fan, and also a lover of history," says Chris. "So I love to combine those two passions and dress history in a science-fiction costume, or vice versa. I hope that a nice thing about *Plight of the Pimpernel* is that it starts as one thing – a small, historical comedy – and then it grows to quite a universal level. I can't think of many shows where you can flip things around to that kind of degree without it breaking the format, but *Doctor Who* can go from one genre to something entirely different very quickly. So it does take some strange and weird turns, and I want to keep people on their toes."

Chris decided to place the story between the 1985 and 1986 seasons of TV *Doctor Who*. "You're shifting from the more brutal, slightly angrier, spikier Doctor of Season 22 into the softer, kinder Doctor that I think you see in Season 23, and in Colin's audios," he explains. "I wanted to do something about the Sixth Doctor when he was in between a sense of anger and kindness – a story that explores that."

Although Chris read *The Scarlet Pimpernel* for research, it was a 1967 comedy film that proved to be the biggest influence on his script. "I'm a huge fan of the Carry On films, so I went back to *Don't Lose Your Head*," he says. "I wanted to evoke pop culture's image of what the Pimpernel was, that broad-strokes version of what kind of a hero he was. Because actually, in the story, it's about the perception of the Pimpernel, what people expect him to be, and he might not turn out to be quite like that. It's got that slight tongue-in-cheek feel that you expect from a Carry On at the beginning, and then it goes somewhere a little bit stranger. So yes, Kenneth Williams and Sid James were my inspirations on this particular one – which is no bad thing!"

> "Obviously the idea that the Doctor has asked you to write for him is flattering and terrifying."
> CHRIS CHAPMAN

The Grey Man of the Mountain

According to Scottish legend, a strange creature haunts the highest peak of the Cairngorms. Some claim to have glimpsed the terrifying Grey Man of Ben MacDui, while others have merely heard its footsteps or sensed its gaze – but all have left the mountain terrified.

The Grey Man of the Mountain is a *Doctor Who* take on the legend from Scottish writer Lizbeth Myles. "I remember when I first heard about it as a child," she says. "I was like, 'Why isn't there a *Doctor Who* story about the Scottish Yeti?' The pitch was for the Brigadier, who has Scottish ancestry, with the Seventh Doctor and Ace, and the idea of doing a Brigadier story in Scotland was very appealing.

"I wanted to do something folklore-ish," she adds. "The Loch Ness Monster is in the 1975 story *Terror of the Zygons*, so I liked the idea of a similar Scottish legend, but not one necessarily as well known."

Liz's story finds Brigadier Lethbridge-Stewart in retirement, as he was in 1989's *Battlefield*. "When the Brigadier's with the Third Doctor, it's a very 'Holmes and Watson' thing in his first full season, and it's quite a prickly relationship," says Liz. "As the Third Doctor's era goes on, it becomes much softer. There are certain stories where I get a bit unhappy with the Brigadier's characterisation, because he's portrayed essentially as an incompetent buffoon; the Doctor tells him off and makes jokes at his expense. It's like, 'Do you not remember Season Seven [1970], when the Brigadier was this incredibly competent, professional soldier?' By the time we get to *Battlefield*, he's definitely more competent again, but the relationship with the Doctor still has that very relaxed feel, so they don't have that tension between them.

"But I wanted the Brigadier to feel like he doesn't need the Doctor there; that he could solve this by himself. And not because he could go in guns-blazing, as he used to, but because he's had enough experience with these kinds of strange threats that he has the skills and know-how to manage the situation. He doesn't want to play the Watson role any more. He thinks he could be Holmes."

Ace, meanwhile, teams up with a vlogger called Kirsty. "In the Seventh Doctor stories on TV, Ace tends to get a pseudo-companion of her own, another girl, that she has a really quite fun relationship with," Liz explains. "They generally click pretty quickly and then work together, and are great friends throughout the story. I wanted to honour that tradition. For a lot of people watching that classic stuff, there's a queer subtext to it – especially in *Survival* [1989], where it was a very deliberate queer subtext between Ace and Karra. I wanted to have that kind of vibe, so Kirsty flat-out says she's getting over her girlfriend, and I hope it's very obvious that she's got this massive crush on Ace!"

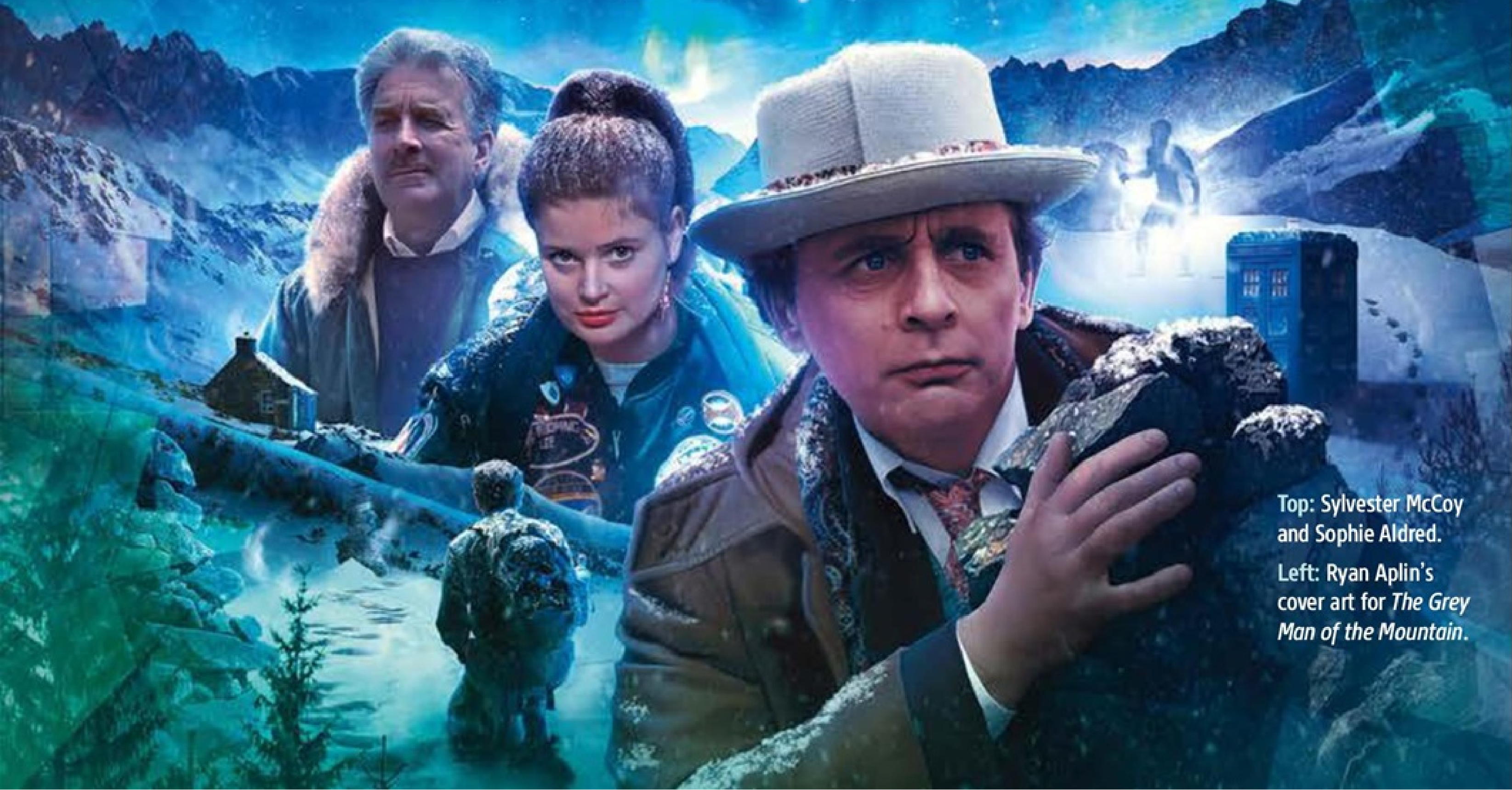
The other main character is arguably the mountain itself. "There was a fair bit of research done – looking at maps, asking people who had actually been there, and watching YouTube vids of people wandering about up there," says Liz. "Ben MacDui is the most dangerous climb in Scotland. The weather at the top of it, and the ascent on certain sides, is pretty horrific stuff. Even if you go hill-walking in Scotland, you're aware that it can be very miserable.

"But this isn't miserable," she says of the story. "This is just scary. I'm OK with people thinking the mountains in Scotland are creepy places filled with monsters. I think that's a great way to regard the country!" **DWM**

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED December

Written by **Lizbeth Myles**

STARRING
The Doctor **Sylvester McCoy**
Ace **Sophie Aldred**
Brigadier Lethbridge-Stewart **Jon Culshaw**
Kirsty **Lucy Goldie**
Thaddeus Kanner/Tom/Grey Man **Youssef Kerkour**
Niamh Godec/Janet MacKenzie **Vivien Reid**
Andy/Grey Man **Guy Adams**



Top: Sylvester McCoy and Sophie Aldred.

Left: Ryan Aplin's cover art for *The Grey Man of the Mountain*.

Upcoming Releases

AUDIOS

DECEMBER RELEASES

▶ *Time Lord Victorious: Genetics of the Daleks* [Fourth Doctor] by Jonathan Morris Big Finish £10.99 (CD), £8.99 (download)

▶ *Time Lord Victorious: Mutually Assured Destruction* [Eighth Doctor] by Lizzie Hopley Big Finish £10.99 (CD), £8.99 (download)

▶ *Time Lord Victorious: Echoes of Extinction* [Eighth and Tenth Doctor] by Alfie Shaw Big Finish £8.99 (download)

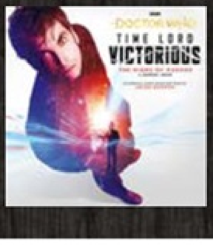
▶ *Plight of the Pimpernel* [Sixth Doctor] by Chris Chapman Big Finish £14.99 (CD), £12.99 (download)

▶ *The Grey Man of the Mountain* [Seventh Doctor] by Lizbeth Myles Big Finish £14.99 (CD), £12.99 (download)

▶ *The Shattered Hourglass* [Tenth Doctor] by Robert Napton Big Finish £2.99 (download)

▶ *Torchwood: The Crown* by Jonathan Barnes Big Finish £10.99 (CD), £8.99 (download)

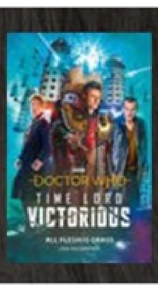
Thursday 3 December



▶ *Time Lord Victorious: The Minds of Magnox* [Tenth Doctor] by Darren Jones BBC Audio £10.99 (CD), £9 (download)

BOOK

Thursday 10 December



▶ *Time Lord Victorious: All Flesh is Grass* by Una McCormack BBC Books £9.99

MAGAZINES

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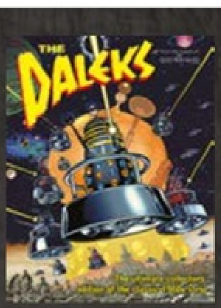

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#38: Light

Ghost Light (1989)

Light's Log #1

Have just arrived on a new planet to survey. It has the ideal conditions for life, so I'll just have a quick potter around and make a note of any indigenous species.

Light's Log #2

Well, that took a while. I thought there'd only be a few types of bacteria but, no, there were all sorts of things! Plant life, insects, dinosaurs, and some very engaging locals called Silurians who may have mistaken me for a god. I went along with it to keep them happy while I completed my survey, cataloguing every organism from the smallest bacteria to the largest Ichthyosaur. All told, it took several centuries, and I have to tell you, I'm dead beat. I'll just take a quick nap and then I'll be on my way.

Light's Log #3

No sooner had I got my head down than there was this enormous bang. Turns out a passing spacecraft has crashed, leaving a massive crater and sending billions of tons of dust into the atmosphere, causing the temperature to drop rapidly. Well, that's all the dinosaurs done for, so it looks like my survey will turn out to be out of date. Never mind, it doesn't hurt to be thorough. The Silurians seem to have popped off too. I have to say they're missing out, because the sunsets are *glorious.* I'll just finish my nap and be on my way.

Light's Log #4

Trying to get some rest in this place is a nightmare. Just as I was drifting off I see this spaceship land and this fellow gets out, all covered in hair with hooves and horns. He spots me, looks to either side, taps the side of his nose and says, "You ain't seen me, right?" So I just turned over and went back to sleep.

Light's Log #5

Brrrrr! I'd just gone out like a light (!) when suddenly it got cold. I opened my eyes and it was all icy tundra and woolly mammoths, which I'm pretty sure weren't there before. I've also made a new friend: a very polite young Neanderthal called Nimrod who has the misfortune of being the last of his species. Which is bad news for him but good news for me, as if they're extinct that means I don't have to add them to the catalogue. I've told him he can sleep in a quarantine cubicle if he helps out with chores. Anyway, back to my nap.

Light's Log #6

Honestly, you don't get five minutes on this planet. I was awoken again – I'm a light sleeper (!) – by some fellow crashing through the undergrowth. Yes, it turns out the icy tundra is all tropical jungle now. Anyway, when this fellow saw me he was even more shocked than I was. Blinded by the light, he tripped over a bush and did a runner in the night!

Well, now I was wide awake. Looking around, I noticed that half the plants and animals in the jungle weren't in my survey. New species and subspecies everywhere. Well, I had no choice but to start updating my catalogue. Honestly, the task is endless. Evolution running amok!

It *has* given me an idea, though. What if I were to use two of the aliens in my spaceship to test this 'evolution' lark? I've suffered their company for millennia, I might as well make use of them.

What if I were to move my spaceship to a population centre, say beneath a house, and set one of the aliens free while the other remained locked up in a quarantine cubicle? What's the worst that could happen?

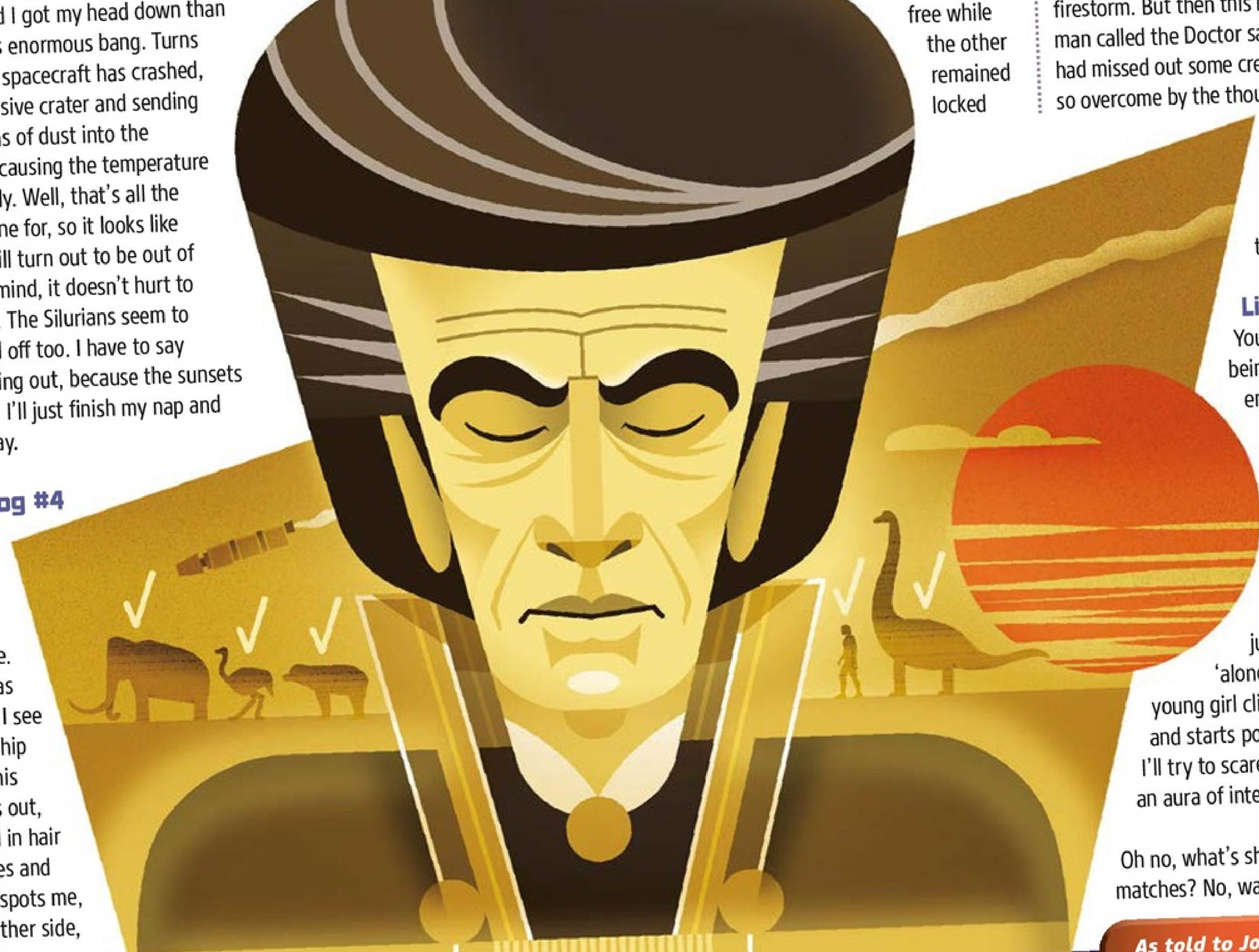
Light's Log #7

There's no peace for the angelic. I've been woken up again by someone fiddling with my alarm clock and Control whining on about "wanting cheeses". Then I take the lift upstairs to find that in my absence the other alien has set himself up as an English gentleman with some half-witted scheme to assassinate the reigning monarch. I was still feeling a little light-headed (!), so for a while there I wasn't even sure I was on Earth (even though I'd been around in Africa and mammoth times). But then I dissected a passing chambermaid and realised that I *was* still on Earth, and that evolution was still going on, changing, adapting. Well, maybe I was a still bit cranky from lack of sleep, but I found the thought of my catalogue being incomplete so annoying I decided to eradicate all life in a firestorm. But then this mischievous little man called the Doctor said my catalogue had missed out some creatures, and I was so overcome by the thought of everything being in flux that I seized up and dispersed myself all over the house.

Light's Log #8

You'd think that being a disembodied entity pervading an abandoned house would mean you would get some rest, wouldn't you? But, no, it seems that's too much to ask. I was just having some 'alone time' when this young girl climbs over the wall and starts poking around. I think I'll try to scare her off by creating an aura of intense evil.

Oh no, what's she doing with those matches? No, wait... don't...!



As told to Jonathan Morris

ILLUSTRATION BY BEN MORRIS

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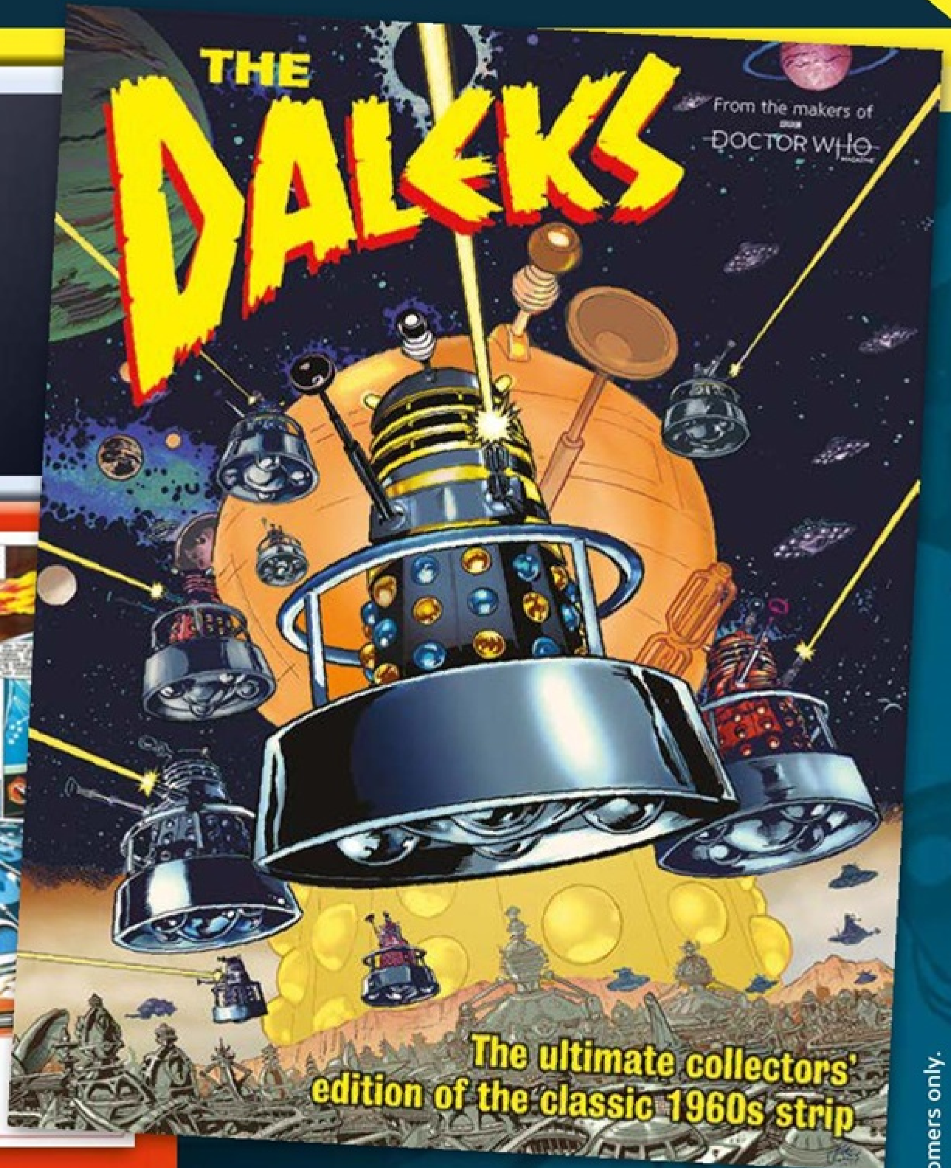
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